

# NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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## NYM CRINKLE'S FEUILLETON

**Wilson Barrett's Success of Welcome—Discrimination Puts Cotton in its Ears—The Ultimate Estimate of the Man and the Genera of the Actor—The Public Crucifix and the Public Altar—The Supernatural Side of Claudian—A Violet of Actresses—Mrs. Bowers' Fear of New York—A Grand Drama of Civilization and Barbarism.**

Wilson Barrett achieved on Monday night a success of welcome. Hospitality was so tumultuous that Discrimination put cotton in its ears. The generous desire to honor the man went off half-cocked. It was a fulminating audience, not a critical one. And this remarkable circumstance, more than anything else, set people to thinking of John McCullough.

Some actors achieve greatness and some achieve popularity. Some are good artists and others are good fellows. Now and then we meet the player whom everybody likes as a man; at other times we meet the player whom everybody respects as an actor.

Draw your line down here, and the Forrests and Booths and Irvings fall on one side and the John Broughams, the John McCulloughs and the Wilson Barretts fall on the other.

If you ask me for that summarized opinion which it does not appear to be the newspaper critic's function to give, but which every reader of the newspaper looks for—that ultimate estimate of the man and his work which in some degree fixes his status among all the other workers, I shall reply that my conviction is: Wilson Barrett's American debut was a *furor* of personal flattery, tintured with a sense of disappointment at his work.

I am bound to tell you that Mr. Barrett's appearance in Claudian corroborates my impression of Mr. Barrett's career. I cannot regard him as a man of intense convictions or the loftiest—and therefore the least understood—aims.

His rejuvenescence of Hamlet somehow will always appear to the critic as less an endeavor to get at the truth than an effort to awaken a new interest in an old play, and there are numerous tokens in Claudian that the artistic integrity of idea is with him subordinate to a romanticism and sentimentality that will catch the average sensibility.

It is a notable, and it ought to be a pathetic, fact that Wilson Barrett instantly and inevitably suggested to a number of intelligent playgoers the late John McCullough. This fact crept out in more than one printed allusion.

It is an inadvertent and eloquent criticism that no amount of verbal ornamentation will disturb.

No actor that America has produced was more popular, or more ardently loved by hosts of friends, than John McCullough. But he was not a great actor. He had the divine quality that inspired affection, but he lacked the human attributes to achieve greatness in art.

He never once in all his career struck out with creative puissance a new role or lit with celestial fire an old one. And we were thus presented in him with the paradox of a great heart that compelled unexampled fondness, but never inspired his labor. He depended in much of his best work upon the personality that Forrest had impressed upon him, and his most acceptable Roman impersonation was an accidental coincidence of appearance and antique methods with the popular conception of the part.

Believe me, I do not for one moment assume that we can sound all the possibilities of an actor with one heave of the critical plummet, nor measure his mental girth at one sitting. But I do think there are well defined groups or genera and that we can very soon determine into which family he is born and to what category he must be assigned.

I assure you, an intelligent New York audience, such as a first-night audience on an important occasion like that of Mr. Barrett's debut is sure to be, has an instinctive sense of the genera of the actor, which if it could put it into words would be astonishingly correct. It can feel unerringly, but it cannot interpret and explain its own feelings in set phrase. And so it goes to the criticisms of the next morning to look for its unuttered ideas, and as a rule is disappointed if it doesn't find them.

If you suppose that such an audience as that of Monday night is drawn together out of sympathy for an unknown actor, or because it is a generous or polite thing to assist him and cheer him in his labors, you are deceived by the clique that accompanies every theatrical

event. The intelligent public are not actuated by any abstract principle or personal prejudice. They are curious and eager to see the last new man and measure him. They are forever looking and listening for the footsteps of strong ability. Great talent is always a new sensation. The dead level of merit in and out of the theatre is the wearing think. We are always in at the new promise.

And that hour of measurement on the first night is really a conflict. It is substantially the same as when two strange bulls meet in a field. They look at each other implacably. It is simply a question of which is the stronger. Your audience may make more noise than a bull, but that is mere magnanimity. It is a hundred to one and it is human. That's all. The moment the actor appears a thousand little scalpels are into him; if he winces he is lost. Every attribute is on trial. If he thinks more of his judges than of his mission, they

They knew that he had utterly failed to seize them with the coercive grasp of a master.

This is the one fact that it interests me to state. There are other less interesting facts, which at this moment I do not intend to bother with. Such, for example, is the fact that he is a most painstaking actor; that he has a fine personal appearance; that his elocution is heavy, almost hard in colloquial passages (who does this remind you of?) and affected to mannerism in pathetic passages; that he had a purely ideal play and tried to play it in a purely actual manner, as if the genuine sympathy of the audience were of more consequence than the poetic purport. One morning paper said very tersely and prettily that "the atmosphere of Claudian is a golden mist."

This is true, but Claudian was very often a mere matter of flesh and blood in it

He seemed to me to lack that finesse of emotion, that subjective grasp of its spiritual significance, that would alone make it terrible.

In this sense the play was a failure, saved only from weariness by the excellence of its realism.

Miss Eastlake will have to be judged hereafter. She was accepted as a beauty of the placid kind. She is evidently not one of those divine incendiaries who are continually setting themselves on fire with their own passions in order to put themselves out with their own tears.

I hope she will forgive me, but she tired me a little. She was so evenly exemplary and tractable. But withal there was a certain negative winsomeness in her acting, and I could not say at this moment whether it looked out of her Saxon eyes or shone in her Saxon hair.

accompaniments. I remember a street in Venice at Booth's, made of Philadelphia pressed brick, and I have seen Othello's house with a Mason and Hamblin organ in it. But the old curse and the modern earthquake is what my estimable "Giddy" would call "mixing drinks."

Whenever we reach backward in theme, we ought to bend backward a little in spirit. We have *papier mache* Ariels in *The Tempest*, and an admirable system of wires to work the junk in the prologue; but where is the Prospero, born with a wand?

The modern actor tries to delude. That's the stage carpenter's mistake. He ought to elude.

I have seen *As You Like It* played in this city at a cost of thousands, and it was the most expensive mechanical mummery. I saw it once at Booth's with Neilson in it—and all at once we were under the "shade of melancholy boughs;" blithe maidens' laughter beguiled us as it came from unseen coverts; the sweet-wood notes of the master came down the aisles of the imagination like the voices of a boy choir at sunrise. It was morning again in the mind.

What was the musky charm of that matinee—with the bitter Winter nearly over, the Easter bells ready to ring, and this dear old Forest of Arden with its carols and chimes making romping roundelays to all that was pure and glad and hopeful in us!

Two or three nights ago I was sitting in the Fourteenth Street Theatre watching Mrs. Bowers with calm admiration. I was thinking what a satisfaction it was to hear English tragedy in pure English. We have had to take it in broken English so long that we got to expect a foreign accent whenever Shakespeare was announced.

Whenever he was transmitted through such excellent artists as Janaschek, Ristori or Modjeska, it reminded me of the sunlight coming through a storied window, gorgeous and memorial, but shattered and robbed of some of its warmth.

Mrs. Bowers need not hereafter be afraid of New York. She has had the patronage of the very best people. It was a delight to look over the assemblage from a box. It reminded me of one of those subscription matinees of Theodore Thomas' at the Academy, where all the daintiest, all the cleverest, all the most exclusive and most influential gathered, and sat religiously rapt throughout.

I am reminded right here, by a baggage who is looking over my shoulder, that Mrs. Bowers is afraid of New York, or she would do her new play *Josephine* here instead of trying it on the dogs.

Well, what is she afraid of? Can you tell? Perhaps it's the play.

Will you castigate her in *THE MIRROR* anonymously and kindly? I can't do it, for she is an old flame of mine and she'd know it wasn't sincere.

I've got a scrap of news to tell you, and then I'm done. Do you know what is going on at the Madison Square Garden?

Gads! If you don't, you'd better investigate it. That Wild West Show, which has been the Summer tumult on Staten Island, is to take possession of the place next month. But stop a bit. This time all the material, cowboy, "cut off hand," wild maidens and Buffalo Bill, are to be worked into a grand drama of civilization and barbarism, with cyclones, Colorado beetles, prairie fires, geysers, burning villages, heroic rescues, stampedes of wild horses, and the great fight of Custer on the Little Big Horn.

Who of all men could make this drama but Steele Mackaye?

I was in the Garden a few moments, and he explained to me the enormous spectacle which he is preparing, and showed me Matt Morgan hard at work on the scenery. All the buffaloes, all the Indians, all the cowboys and all the bucking ponies are to be cast in the drama. It quite took my breath away, and I secretly wondered how they had kept it quiet so long.

I telegraphed to Nate Salisbury about it and he said yes, it was true. Something had been done, he said, to keep Steele Mackaye's mind employed and the bucking animals from eating their heads off.

It will be a nice place to visit, my friends, and warm outside, and a bright fire and cool outside with a bright

P. S.—to start with, and with the certainty that you will give it away—for she made me promise not to tell—I may say that *Josephine* is playing here this week, down at the Bible House. N. C.



WILSON BARRETT.

will see it and pity him. If he temporizes between a duty and a shallow delight, they will know it. If he knows less than they do, they will detect it. If he has a weak spot in him they will find it. They may not be able to determine every excellence or name every fault, but if he is a lion they will not mistake him for a tiger, if he is an eagle they will not class him among the stuffed owls. They will not only determine his genera, but they will do one of two other things. They will crucify him with their opinions if he is not their master, and they will worship him with their admiration if he is.

There may not have been a score of people who the morning after Mr. Barrett's debut could have analyzed his portrayal of Claudian with absolute justice to all its details, but there were not two intelligent auditors who did not know to which of the two or three great groups he belonged.

It was admirable flesh and blood. Just as the realistic earthquake was a most commendable, not to say timely, piece of dynamite. But the *anima*, man, the *anima*!

I cannot imagine a subtler supernatural theme in which the psychos will have to do most of the work than that stately old myth of the Wandering Jew, which first came to the notice of men in the Chronicles of the Abbey of St. Albans. It has had a thousand transcriptions and variations from Matthew Paris down to Eugene Sue, but no one has ever improved on the terrible simplicity of the original fable. The awful possibilities of the unending curse might well stagger even such an adept at psychologic work as Mr. Irving.

I don't think the American audience quite understood the significance of the story, and I am sure Mr. Barrett did not assist them a bit in apprehending its supernatural side.

She may be classed as a violet of actresses. I haven't heard a word about her wardrobes, her jewels or her pet dogs. I don't think she has been interviewed. Bless the dear little Dame Trot, she has kept out of the news papers! Now, if she will only keep out of the supernatural, we may get to like her with a most discreet fondness.

Some women get out of the nursery with Lady Macbeth's letter in their hands. Miss Eastlake was born where a "willow grows aslant a brook," and some of Ophelia's straws were in her yellow hair.

Wilson Barrett in Claudian is trying to pick a Greek treachery on a modern instrument, and you might as well ask a modern minstrel to sing a Gregorian chant. If he tried it, he'd keep time with his feet, just as Mr. Barrett has kept time to his myth with a seismic wave.

You can't do these old things with modern



**STAR THEATRE—**CLAUDETTE

Her Beatrice is a spirited, witty, light-hearted creature, and not the caustic teetant that we are more or less accustomed to see. The exhilaration of her bearing and the ingenuousness of her wit are the fruit of girlish



exuberance—not the bitterness of a confirmed man-hater. The underlying tenderness, nobility and force of the character are portrayed with admirable skill by the actress, and while the serious side of Beatrice's nature is not oppressively obtruded, still it is sufficiently shown.

The new Beatrice is a brainy, healthy, vigorous piece of work. It is, we think, destined to become one of the most popular parts in Miss Davenport's already extensive repertoire. The audience was pleased with it and honored the star with an enthusiastic call after the cathedral scene, which was very finely acted.

Miss Davenport's work of course displays faults and shortcomings, but the most of them may be attributed to the nervousness of a first performance and the responsibility of supervising all the departments of the production. With repetition no doubt will come strength at certain weak points and confidence that is certain to improve the whole performance. The few inadequacies were not of the fatal kind, and the effort clearly showed that Miss Davenport has the right ideas and the knowledge and power to carry them out. Her dresses were superb in design and richness. The beauty of this actress was never more becomingly set off than by the exquisite medieval gown she wore in the last act.

Mr. Barnes gave a capital performance of Benedick, a good, straightforward, plain-sailing, honest delineation that was really refreshing after some of the grotesque representations the blunt soldier has had at the hands of other and more celebrated actors. The early bluffing and later love-making of the hero were excellently done, and Mr. Barnes eminently justified his selection for leading support by Miss Davenport. He is a sterling player and his presence here again is most welcome.

Mr. Morton as Don John and Mr. Lackaye as Claudio differed in this, that the former over-emphasized and the latter gave most of his lines too trippingly. However, both were otherwise satisfactory. Mr. Hawk made an efficient Dogberry, and Mr. Graham was painstaking as Don Pedro. Miss Lytton is a very pretty woman, but she was not sufficiently sympathetic as Hero.

The comedy was staged very well, the scenery, the dresses and the music all having been specially provided.

**THIRD AVENUE THEATRE—EAGLE'S NEST.**  
 Jack Trail.....Edwin Arden  
 Robert Blason.....Charles Macklin  
 Geoffrey Milford.....T. J. Connersford  
 Daniel Dickey.....Horace James  
 Will Suter.....T. W. Hannon  
 Cy. Draper.....Frank Leiden  
 Wm. Lung.....J. E. Bradley  
 Sammie McGuire.....A. L. Boyden  
 Rose Milford.....Evelyn Campbell  
 Sierra Suse.....Agnes Arden  
 Martha Silsbie.....Jennie Christie

The romantic Western drama, Eagle's Nest, with Edwin Arden in the leading role, is drawing good houses. The piece abounds in thrilling situations and is finely mounted. Its action is a refined portrayal of a strongly marked plot. Robert Blason, junior member of a Sacramento banking firm, becomes intimated with Rose Milford, the only daughter of Geoffrey Milford, the head of the firm. Rose rejects the suit, and falls in love with the hero of the piece, a handsome young miner known as Jack Trail, who saves the lives of the father and daughter in a stage-coach accident in the mountains. Blason, upon discovering that he has a successful rival, threatens to ruin Rose's father, who committed a forgery in his early career. The knowledge of his crime is wielded by the villain with unrelenting cruelty, and forms the pivotal point of the play. His crafty schemes, however, are thwarted by the recovery of important papers bearing on the old banker's crime.

In his able impersonation of the hero Mr. Arden goes through the whole gamut of human passion with a fire and sustained force which stamps him as an actor far above mediocrity. He was well supported by a strong company. Charles Macklin, as Robert Blason, the villain, gave a powerful characterization of the part. Evelyn Campbell, as Rose Milford, was sweet and winsome, while Agnes Arden, as Sierra Suse, won the plaudits of the audience as a vivacious and charming comedienne. Horace James as Daniel Dickey, a member of the legal profession of the "Marks the lawyer" type, was spontaneously amusing. The tone of the play is pure and bracing, and is minus the stereotyped adjuncts of the frontier drama.

At the Fourteenth Street Theatre on Monday evening Mrs. Hovers appeared as Lady Audley in the dramatized version of Lady Audley's Secret. The play is so familiar that there are few persons who will fail to understand what a crucial test of acting it affords. Mrs. Hovers, whose welcome return to the stage is giving gratification to the audience, has taken thorough hold of the character which she represents. That the role is extremely difficult must be conceded. It shows a false, clever, fascinating murderess contending with all the mental anxieties of her dangerous position, and withal keeping to the world a smooth and happy exterior. Each scene is powerful, and the whole play develops a culminating interest from the first scene. Repeated calls before the curtain were Mrs. Bowers' well-deserved reward. Not less well earned was the warm applause accorded to that promising young actress, Fanny Gillette, who supported Mrs. Hovers in the part of Alicia Audley, with evidences of ability and thoughtful study which point to a more than ordinary histrionic career. Joseph Wheelock was very satisfactory as Robert Audley, the lawyer whose legal

astuteness unravels Lady Audley's secret. Percy Sage acted well the part of Sir Harry Towers, a fox-hunting lover of Alicia. Jennie Carroll was very amusing as the illiterate wife of the Doctor. The rest of the support was good, with the exception of the gentleman who filled the role of George Talboys, and who missed much of the light and shade he might have given it. There was a large audience present.

Since Lotta first appeared in the theatrical firmament as a stellar attraction of unusual brightness, her career has been a series of almost unbroken triumphs. "Tis true she was not as well received by the English as it was expected she would be, still when we remember that the Britons take but slowly to anything American, it is not to be wondered at that they turned up their noses at "our dramatic cocktail." That her popularity here is undimmed, was evidenced by the cordial reception she met with at Poole's Theatre on Monday evening, when she presented to a large audience her well-known play by Fred Marsden, entitled The Little Detective. The piece, trashy though it be, affords ample scope for the versatility of the clever little artiste, and her songs and dances were redemanded over and over again. It is to be regretted, however, that of late Lotta has seldom appeared in a play worthy of her talents.

The present supporting company is unsatisfactory as far as the female portion of it is concerned, but several of the male roles were capably filled, particularly those assumed by Messrs. Lennox, Coote and Mahoney. The scenery was good, but some of the mechanical effects were not. Next week, Frederic Bryton in Forgiven.

On Monday evening at the Windsor Clara Morris played in Adolph Belot's L'Article 47, to a large audience. Her impersonation of Cora was as thrillingly powerful as ever, especially in the scene in which she recognizes in the person of George Girard the discharged convict George Duhamel. Her intensity of passion in this exciting drama is striking. The cast was excellent. The role of George Duhamel was filled by Henry Miller, and that of Victor Mazilier by Ogden Stevens. Marcelle de Brieve was undertaken by Bijou Heron, and Madame Duhamel by Kate Dennison-Wilson. Last evening Miss Morris was seen in The New Magdalen. On Friday she changes the bill to Miss Multon, and Saturday afternoon Camille. The supporting company played Engaged at the Wednesday matinee.

Mr. Hoyt's absurdity A Parlor Match made the spacious Grand Opera House resound with laughter Monday night. Messrs. Evans and Hoey are fellow-conspirators in the farce, as of yore, and their efforts are seconded by an efficient company. Mr. Hoey's new topical song made an immediate hit. Next week Conried's Opera company will be seen here in The Gypsy Baron. The production has been widely heralded and if it comes up to the manager's promises the pretty operetta will have a setting equal to that it had at the Casino.

Woman Against Woman attracted a good house to the People's Monday night. Effie Ellsler repeated her success in the role of Bessie Barton which she acted with her accustomed pathos and power. Frank Weston as usual shared the honors with his wife, while Mrs. E. L. Davenport and Mattie Earle contributed materially to the excellence of the performance. Next week A Wall Street Bandit.

Dockstader's Minstrels continue as popular as ever and the theatre is nightly filled with well pleased audiences. For lovers of old-time minstrelsy in all its purity the entertainment offered affords much enjoyment, reminding us of the palmy days of this branch of the profession when Bryant's, Christy's and Buckley's were so much in favor, and the variety element had not yet encroached on their particular domain. The run of Little Black Sheppard bids fair to equal that of its white brother up the street, but for next Saturday's matinee the management announces a special change of programme especially arranged for the amusement of the ladies and little folks.

The successful run of The Main Line at the Lyceum ends on Saturday night. The popularity of the play has been one of the pleasant features of the early season. On Monday we are to see May Fortescue, the young Englishwoman whose beauty and social experiences have engaged attention. Miss Fortescue has selected Gilbert's Gretchen for her debut.

Mrs. Langtry's engagement at the Fifth Avenue is a noteworthy financial success. The houses have been crowded, and for that reason A Wife's Peril is kept on this week. Next Monday the lady will excite new interest in her appearances by presenting herself for the first time here as Pauline in The Lady of Lyons—a part she played over one hundred times in London. Mr. Coghlan will be the Claude, Mr. Everitt the Damas, and Mr. Carne the Beausant. In this production we shall see some more of Mrs. Langtry's gorgeous dry goods. Mr. Harper Pennington has designed all the costumes for the piece.

Last evening Harvest was given at Wallack's Theatre as the opening play of the season. The

early hour at which THE MIRROR is sent to press, owing to its large edition, necessitates a postponement of critical review until our next issue. The company this year includes some new people. Among these are Henry Hamilton—who is also the author of Harvest—Charles Groves, the comedian; Helen Vane, Carrie Coote, Herbert Kelcey and Crestie Clarke—all of whom are of course English, you know.

Little Jack Sheppard is booming merrily along at the Bijou. Bits are freely made that the bright burlesque will run to the 150th night. Mr. Goodwin's performance is capital, the beauty of it being that the actor makes it funnier still from week to week.

Theodora draws large houses still to Niblo's, and the spectators evince unqualified enjoyment at what they see and hear there. The other evening two dukes emerged from the auditorium conversing as follows: "I say, Charles, awful risky thing that where—aw—Olcott feeds the lions. Hal Jove! The brutes might take it into their heads to grab her—aw—and then—" "No danger, old chappie," said the other; "they know Ned Gilmore's hard by in the lobby."

Held by the Enemy holds on its prosperous way at the Madison Square. The interesting little play and the excellent acting presented by the company are well worthy the favor both are receiving. Mr. Palmer's stock season begins the first week in November.

### The Musical Mirror.

It is not in mortal man to avoid being bent from the bee-line of cool judgment by the force of the wind of popular clamor. Even a rifle ball is deflected from its true aim, and the aimer has to allow for windage. So have the critics of New York even, in a measure, suffered a slight aberration in the case of Violet Cameron, who, although not by any means the great artist that her most injudicious friends and admirers assert her to be, is yet a very fair actress in a certain conventional line of operatic extravaganzas, and a pleasing singer of ballads and such like simple things, when her voice is not forced out of its natural compass. Her lower tones are rich and melodious; her upper register reedy and strained. But she sings in tune, mostly, and she enunciates her words with a clearness and precision worthy of all praise. She never "mouths it as some of our players do," but gives forth every syllable as clean cut as a diamond. In short, had Violet Cameron been permitted to appear in New York unheralded by scandal, and unsmirched by newspaper slop, she would probably have at once taken rank as a very nice, pleasant singer of comic opera—after the London cut, to be sure—but there are more ways than one of cooking eggs, and though New York may like them poached, that is no reason why they may not be very good when scrambled. The first thing to be done by the management is to change the medium through which Violet Cameron has been looked at and, throwing aside the nobleman and The Commodore as unsuited to this latitude, to make a new departure in a really good piece—operetta or extravaganza, it matters not which—in order to present the much talked about artist in a proper light, by which she may be judged on her merits. As for Lionel Brough, he has simply been sacrificed to a wretchedly bad part, and we marvel much that a man of his experience should have been left to himself, as the ancient Puritans had it, as to make his first adventure in a new sphere of action in a part that gives him no chance to show what he is made of. Brough is a good, nay, an excellent actor, and has a depth of quiet fun in him. He has a good voice and a fine presence, all thrown away let us hope that he may yet have a chance to prove his metal. The chorus and other belongings are all excellent—not, indeed, any better than we are used to at the Casino—perhaps, in some instances, not quite so good. Michael Connolly is a very capable conductor, and his band is full and good in all respects—in fact, the crew and the ship are both seaworthy, but The Commodore is a duffer. Mutiny and heave him overboard and the cruise may be profitable yet, for all that has come and gone. We understand that Kenilworth goes on next Monday.

The Sunday concerts at the Casino are giving the utmost satisfaction. Belle Cole, a mezzo-soprano of a resonant voice and a great pet with the audience, has, if anything, improved in favor during her absence. Levy is, as he always was and always will be, the cornet player of the world, whether for tone, compass or execution absolutely without a rival. Rudolph Aronson's band is itself. We need say no more. The other attractions are all conforming.

Koster and Hial open the regular season with a burlesque on a burlesque, Captain Jack Sheppard, in which a number of new songs and racy specialties will be given and a lot of favorite artists employed.

At Dockstader's Minstrels a first part of unquestioned merit, in a musical point of view, is given. Harry Pepper, the tenor, who, both as singer and composer, has made himself a prime favorite with the public, has been suffering from severe hoarseness, but has nevertheless

less charmed his hearers with "Sally in our Alley" and other gems of melody. McQuade's grand baritone rolls resonantly through the theatre, Josie's pleasant alto giving color and piquancy to the concerted music, and Mullaly's really good bass supports them all perfectly. The part singing is the best we have ever heard in minstrelsy and equal to any in more pretentious concerns.

With the opening of the Italian, German and American opera seasons we hope to have matter of more importance to chronicle. We shall be glad to welcome back dear old Lucia, Leonora, Figaro and all the rest of our old friends, but not less will we receive with open arms the new generation of operas. Prejudice should have no place in art and to us Bellini and Wagner, Donizetti and Guck, are equally welcome so they be at their best.

The music introduced in Fanny Davenport's production of Much Ado About Nothing was admirably given by the clever quartette of singers engaged for the occasion and by the largely increased band under the direction of Mr. Haberkorn. We may more particularly mention the song, "Take, oh, take those lips away," sung with much expression and good voice by Signorina Leone; the quartettes "Sigh no more, Ladies," and "Who is Sylvia," by Miss Warren, who has a pure, clear soprano; Signorina Leone, Herr Zeutor, a capitol tenor, and Signor Leone, a ponderous basso. The oboe solo at the beginning of the third act was also beautifully played.

### Professional Doings.

The People's Theatre at Harrisburg, Pa., is a popular-price house, and is on the ground floor. It is entirely new and seats 1,600. The stage is 40 by 50, and there is scenery in plenty. The population of Harrisburg and its suburbs is now between 50,000 and 60,000. George E. Tucke is the manager of the People's Theatre, and he holds open time for good attractions.

Arthur Rehan would like to have out-of-town managers understand that he is in no way connected with the management of the company now playing A Night Off. His interests are confined strictly to the strong comedy organization now playing the dramatic brochure, Nancy and Co. This is Mr. Rehan's fourth season with metropolitan comedy successes, and he is doing a fine business.

Mart Hanley is performing a first-nighter at his own theatre. He saw little of The O'Reagans on Monday night, but he heard the applause that punctuated the success, and received the congratulations of his friends in the "little back room." Even the one or two "hoodle" Aldermen present forgot their cares in the political sallies of the American O'Reagan and forgot about their conferees in Canada.

The season in New Orleans has opened very favorably, and Manager Bidwell looks forward to a prosperous year. He writes that business of all kinds is remarkably good and the crops generally large. His Star Dramatic company opens its season at the Grand Opera House on Nov. 14. His bookings for his three theatres are complete until next Spring, with the exception of the weeks of Nov. 14, Dec. 26 and Jan. 2.

Horace Lewis is meeting with gratifying success in Monte Cristo. His business at Harris Theatre in Pittsburgh during a hot mid-summer wave was such that the engagement of one week was lengthened to four, and he played to the largest receipts ever known in that city at that season of the year. Mr. Lewis carries his own scenery and other effects, and uses only his own press notices. T. H. Winnett is doing his bookings.

Harry Wilson, of Wilson's Comedians, has secured from E. J. Swartz, the author, the sole rights to Dad's Girl, so long played by Lizzie May Ulmer. The company under Mr. Wilson's management will be headed by the clever actress, singer and danseuse, Blanche Sherwood. J. L. Saphore, of 12 Union square, is doing the booking. Dad's Girl will be given at popular prices. Aaron Appleton goes in advance.

Jacobs and Proctor now control ten theatres in as many cities, and are on the lookout for more. Thus far they haven't been able to get a foothold south of New York. Pat Harris has four theatres, and seems to be satisfied. Bunnell devotes his energies to two. Attractions can now put in from twenty to twenty-five weeks in the low price theatres. The high class attractions do not seem to suffer from the competition of the museum circuits, so called.

### STAR THEATRE.

Broadway and 13th street.  
 Every Evening at 8, and Saturday Matinee at 2.

WILSON BARRETT,  
 and  
 MISS EASTLAKE  
 in  
 PRINCESS THEATRE COMPANY,  
 in  
 CLAUDIAN.

Produced for the first time in this country with all the original scenic effects.  
 Claudian Antides.....Mr. Wilson Barrett  
 Amida.....Miss Eastlake

PRICES, \$2, \$1.50 and \$1.  
 Sale of seats proceeding.

Special Matinee, Wednesday, Oct. 20, in aid of the Charleston sufferers.  
 Manager for Mr. Wilson Barrett, Mr. JOHN CORBEE.

### POOLE'S THEATRE.

Eight street and Broadway.  
 The Central Location of the City.  
 A New and Beautiful Theatre.

Proprietor and Manager.....JOHN F. POOLE.  
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## NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatists of America.

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HARRISON GREY FISKE, Editor.

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## MIRROR LETTER-LIST.

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\*The New York Mirror has the Largest Dramatic Circulation in America.

## The Philosophy of Applause.

Applause may be either valuable or injurious to the actor. It is a spur to honest effort, a token of sympathy and friendship, a reward for worthy achievement. But it may also serve to endorse misdirected talent, approve that which should be condemned, and encourage flagrant violation of art principles. The collective intelligence of an audience can be accurately gauged by its bestowal of applause. We know that the buffoonery of the genius who bears upon his shoulders the massive burden of A Rag Baby often awakens the enthusiastic cheers of a packed house. We know, too, that Edwin Booth's acting frequently occasions like demonstrations. It is not necessary to point out that in these cases, although the feelings of the assemblages find similar outlet, the feelings themselves are totally dissimilar. In other words, the ignorant public and the cultured public alike have recourse to the same method of making known their approval. Therefore, when an audience applauds that which is meretricious, we clearly understand that it is recruited from the mob of ignorance, and vice versa. Briefly, the spectators themselves invariably and unmistakably declare the grade of intelligence to which they belong.

A striking example of all this was presented on Mr. Barrett's opening night at Star Theatre. The house was crowded with friends. That was proved by the extraordinary welcome that was accorded to the player on his first appearance in Claudian. The people cheered until their throats grew sore and clapped their hands until sheer weariness compelled them to give over. Why? To snare the actor that his hearers were biased in his favor. This was very well so far as it went. The next decided outbreak followed the earthquake episode that brings the second act of Claudian to a somewhat startling close. That the reader may understand the matter, let it be explained that the canvas upheaval is preceded by the conclusion of Claudian to manifest his love for Almida. Having settled things to their mutual satisfaction, they proceed calmly and lovingly to retire up stage. When they reach a set arch a report like that of the great Lincoln gun at Fortress Monroe is heard. It is not at all like the appalling rumble of the real earthquake, but it forms a sufficiently striking preface to the rocking of walls

and the fall of painted pillars. In the midst of the calamitous crash a limelight shoots down upon the carpenter's cunningly devised ruin, and reveals the accused Claudian with pallid face and arms outstretched to heaven, a conspicuous figure among the debris. Curtain.

To the ordinary mortal it would appear that here was the place to put laurel on the brows of the real stars of Claudian—the head scene-painter and the master machinist. Not so. The audience howled itself hoarse, evidently for Mr. Barrett, and that gentleman—his breast heaving with emotion or from the mimic horrors just experienced—came before the curtain again and again, until the cyclone of enthusiasm spent itself.

Now, here we have an illustration of the results of applause misdirected and misappropriated. It was not Claudian or his representative that occasioned the turmoil; it was simply, solely and entirely the earthquake. Of course the earthquake could not be honored with a call, although it certainly deserved one; but why should the audience have demanded Mr. Barrett's presence over and over again, and why should Mr. Barrett have come forward with the air of a conqueror, accepting the proper tribute of the multitude? The real point to be decided in answering this question is whether the friendly gathering called Mr. Barrett, the actor, or Mr. Barrett, the representative of the earthquake; and also whether Mr. Barrett complied with the summons in the character of the one or the other? Mr. Barrett was hailed and appeared as the embodiment of the seismic paint and pulleys, we have nothing to say in condemnation. But if the people wanted to shower plaudits upon an actor who had not acted, and Mr. Barrett accepted the favor in that light, then was a foul blow dealt at true dramatic art.

## The Two Worlds.

Numerous signs indicate that the public and press begin to understand that the inside of the Theatre and the outside constitute two entirely different spheres. That the doors of the play-house are there not to let in but to shut out the street and its influences. The one is the world of fact, the other of fancy. The mission of the reporter for the sensational newspaper is to exhibit crime red-handed and coarse rascality. That of the dramatist to reject these filthy husks and to feed his audiences with the clean kernel and choice growths of human nature. The one is a psychologist, the other a hired detective.

At this juncture it so happens that there are two or three prime agencies sufficiently powerful and permeating against the evil influences that seem to tend to the undermining and disintegration of the American commonwealth. These are honest and far-sighted journalism, pulpits and preachers, catholic and devout promoters of public amusement who mean well, choose well and administer their trust in good faith and with pure intent. In the last class we refer to managers, authors, actors and all other allies of the drama in its various spheres.

What we specifically demand at this time is that the Theatre should do its duty as the regnant power in the Amusement World. The aspect of many of our popular newspapers is gloomy with comic-serious reports and disclosures that cannot fail to engender melancholy and despair. And the evil multiplies itself. Who can look every day into a mirror which gives back to him the wicked devices of suicide, the contortions and makeshifts of crime, and the disgusting sophistry of the weird advocate and the still more disgusting floral flattery and dietetic pomper by women, of the midnight burglar and the ruffian outlaw who respect neither time, place nor sex in his beastly onsets upon innocence and decency?

Where is the readiest and most efficient counterpoise for this dead weight of vulgar brutality of everyday history? Surely not by ornamental and meretricious reflex in the vulgar melodrama and merrymaking at the expense of all that is decorous and proper. Far far from it. We turn to the lofty tragedy, the comedy that sparkles, the farce that has mirth and not horseplay for its motive. Unless the Theatre bestirs itself promptly to uphold the lawful buttresses of the stage it will be impossible to resist the enormous destructive influence now at work and hold our place among the nations whose centres are struck deep down and far back in a constructive and creative antiquity.

Barrett.—A portrait of Wilson Barrett appears on the first page of THE MIRROR. Some slight reference to Mr. Barrett is made in other departments of this paper.

## Personal.



WHEATCROFT.—Nelson Wheatcroft, whose portrait heads this column, is playing a strong role in support of R. B. Mantell in Tangled Lives. Critics all agree that he fully shares the honors with the star.

MEREDITH.—Lucille Meredith, prima donna soprano, is at liberty for comic opera.

JEFFERSON.—Joseph Jefferson is compiling notes for a forthcoming book on his stage experiences.

MOORE.—Adelaide Moore is touring Michigan and bewildering the natives with her palace car.

INGERSOLL.—Colonel Robert Ingersoll and his family occupied a box at the Union Square Tuesday night.

LEAF.—Annie Leaf, a favorite Australian prima donna, is with the Krality Rat-Catcher and Black Crook spectacles.

TEMPLETON.—Fav Templeton has suddenly flown to Europe. This young lady is apparently lost to the realms of comic opera.

O'REIL.—Max O'Reil, who so severely lampooned England in his book, "John Bull and His Island," is coming here to lecture.

GIRARD.—While unloading a pistol at his home on Tuesday morning, Frand Girard shot himself in the hand, inflicting a painful wound.

WALLACK.—Lester Wallack has returned to the city from his country home at Stamford. He walks a little stiffly through rheumatic trouble.

BARRETT.—Wilson Barrett was banqueted and otherwise entertained at the Lotos last Saturday night. Mr. Barrett has been put up at several leading clubs.

COLLIER.—Next week Edmund Collier opens at the Lee Avenue Academy of Music, Brooklyn, E. D. He will appear in Metamora, Jack Cade, Virginius and Damon and Pythias.

GOODWIN.—Myra Goodwin has opened her season in Sis under very auspicious circumstances. Her business has been thus far very good, and the company is the best she has yet had.

BYRTON.—Last week a dinner was tendered Fred. Bryton at the Neil House, Columbus, O. The Mayor, many other city officials, and the Board of Trade were among the guests.

LEYTON.—Margaret Leyton has gone to Winter in the South for the benefit of her health. She left for Charleston on Saturday, on her way to Orange County, Florida, where she is building a show-place.

NOBLES.—Milton Nobles must have been disgusted with his business in the West, for he suddenly changed his base and flew to the South. Certainly the greetings in that region will be warmer.

FLORENCE.—W. J. Florence recently received a shaking up at Atchison, Kas., by the curtain descending upon him while he was attempting to rescue a bandbox that was rolling toward the footlights. The thickness of his wig saved him from serious injury.

SYLVESTER.—In Syracuse last Sunday night Louise Sylvester lectured on "The Order of Elks" under the auspices of the local lodge. The affair was for her own benefit and the receipts were \$300. Roland Reed and members of Haverly's Minstrels added vocalism to the entertainment.

WARDE.—On last Saturday night, in Pittsburgh, Fred. Warde played to over 3,700 people at the Bijou Theatre. Upward of 20,000 attended the eight performances of the week. During the engagement Mr. Warde celebrated his thirty-seventh birthday.

CHANTRAU.—Mrs. Henrietta Chantrau is considering two tempting offers—one from San Francisco and one from Australia. Through the unwarranted desertion of three members of her company Manager Taylure was compelled to cancel the Scapegoat date in Louisville.

MAGINLEY.—Ben Maginley is doing finely with May Blossom both in an artistic and a financial way. The company has been on the road less than three months, and the weekly profits have averaged over \$300. Mr. Maginley is likely to illumine the Square with a broader smile than ever the coming Summer.

HAWTHORNE.—On next Saturday night Grace Hawthorne opens an indefinite engagement at the Royal Olympic Theatre, London. Miss Hawthorne had been announced to open in A Royal Divorce, by John G. Wilson, co-author of Nordeck, at Boston on Sept. 20, but it appears that Manager Kelly prefers to tempt fortune with his star abroad. Miss Hawthorne is being boomed as an "American Actress." She has been abroad several months, and this London engagement must have come unex-

pectedly. Her friends on this side will be pleased to hear of a favorable outcome.

## Wilson Barrett at Work.

Whatever may be the final result of Mr. Barrett's work it has at least ever one element of success—intense earnestness. His genius is of the kind described by Sir Walter Scott as the power to take infinite pains. This is most manifest in Mr. Barrett's manner of rehearsing a new production. Unlike many great artists, he has an immense appetite for the most unthankful kind of work. He personally instructs carpenters and supernumeraries in the most insignificant details and seems to perfectly revel in rehearsals. Whenever a new production is going forward it is known in the theatre that, whether Mr. Barrett is wanted or not on the stage, he is pretty sure to be somewhere in the house watching the proceedings. This continual presence of the master eye produces a wonderful smartness on the part of all, however little concerned in the production.

In rehearsals of the company proper—principals only—it not unfrequently occurs that some gentleman who is a little bit above himself is inclined to treat the whole matter as a poor joke. Then only does the manager make use of his one weapon—a certain quiet sarcasm.

"My dear fellow," he says, "I am grieved to bore you, but I find it necessary to rehearse my part a great many times before I have sufficient confidence to face an audience."

This never fails to produce a healthful effect. It is wonderful how smoothly everything is done and without the aid of one word of the vituperation so commonly hurled by the tyrant stage manager at all his little world of subjects. On this point Mr. Barrett is very emphatic. He never allows abuse or blasphemy to enter his theatre for a second.

Whenever Mr. Barrett attacks a new production, be it Shakespeare or Sims, his first thought is, What does it all mean? It must all mean something, and if by chance there is anything meaningless, or that we cannot understand in it, it must be cut out. We cannot interpret what we don't understand.

For this reason he has been accused of breaking entirely with tradition. This is not true. He has adopted besides the grey-haired goddess, her younger brothers, Intelligence and Originality. Wilson Barrett is the personification of ambitious youth, and it is not strange he got tired of Dame Prejudice as a mother-in-law. Once having grasped the meaning, or what he thinks to be the meaning, of his author, he carries it remorselessly to its logical conclusion. Hence his conception of "Young Hamlet" and the tears of certain fossils deep in the red sandstone of art-criticism.

His love of youth is the head and front of Mr. Barrett's offending with the self-styled "Old School." They will never forgive him his liking for clever young men and fresh young faces. Confident in his power to teach, he has always surrounded himself with young people, from whom he demands rather attention and intelligence than experience. It is harder to unlearn than to learn, and Mr. Barrett is no believer in the old dead-level system. He laughs at the unwritten law which says once a utility man always such, and once a leading man never to play seconds to any man. He thinks perhaps that the system has already worked too well in the production of a few leading men who are fit to play utility and a great many utilitarians who burlesque the name.

Mr. Barrett, on the other hand, holds that who plays well a small part to-day, may to-morrow play a big part better. His working plan is the same as that of the Meiningen company, and it was first practiced in the Princess Theatre by Charles Kean, to be continued by the hungry lad whose ambition was first fired by that master. In this manner, at once advancing painstaking young men and engaging tried actors for small but important points, Mr. Barrett gives a fair field and no favor to all talent. His manner with and advice to young actors is specially admirable. At the same time he gives them important parts to understudy, and advises them to watch the performance of the principals. He eventually rehearses them in person, giving every possible hint and kindly suggestion concerning the business and reading of their parts.

Charles Kean's pet hobby was to make his company a sort of big family and his theatre a home for them. Mr. Barrett has tried to carry out, as far as possible, the same idea, and has found that striving after respectability and social standing does not mean the utter elimination of talent. Another point at once commendable and diplomatic is his courtesy and consideration to the all-important working staff.

The machinist and his kind, on whose steadiness and good will the life and safety of the actor depends, too often go about their work with much bitterness of spirit. All-night rehearsals and double time are trying to the most Christian-like temper. Too often they produce muttered curses, low but deep, and dark hints about the counterweights and rollers, which might accidentally fall on the star's offending head.

A few fair words vanquish all this spirit of rebellion. On a successful first-night Wilson Barrett, when called on for one of his homely-like speeches, never omits to thank the unseen workers who have aided in bringing him the coveted prize of popular sanction. Consequently, when all is over everybody is happy and contented, and not unfrequently there is as much cheering behind as in front when the curtain falls.

During the past five years Mr. Barrett has brought several young men into the first rank of their profession. Most notable among these are Charles Hudson, who has come to the front as a strong character actor; C. J. Fulton, a promising juvenile; and George Burnage, an eccentric low comedian. If any one, Mr. Barrett himself has been a victim under his system. When he first came up to London, although a manager and yielding to no one in ambition, he contented himself with playing seconds to a younger man. His first London success was scored as Mercutio, played to the Juliet of Mme. Modjeska, Forbes Robertson being the Romeo. Even after this success Mr. Barrett specially engaged Charles Coghlan to play the leading part in a production of Bronson Howard's Banker's Daughter.

The best system is sure to have plenty of faults. Perhaps the weakest spots on Mr. Barrett's are those young men engaged as higher class supernumeraries who are a trifle above their business. From these arises occasionally a world of silly chaff. Should this, however, manifest itself on the scene in suppressed giggles or what is commonly called larking, it not long escapes the eagle eye of Stage Manager Cathcart. This young man, a son of the Cathcart who was so long associated with Charles Kean, is intrusted with plenary powers. He is unpleasantly ubiquitous for defaulters or backsliding young men, property masters, lime-light assistants et hoc genus omne. Like his chief, he has the most extraordinary appetite for hard work, and apparently enjoys the most arduous details connected with the productions in which he has so large a hand.

There is a story about the stage manager and his young men. During the production of Jane Shore he had instructed several youths who represented nobles to talk to the ladies of the court and make them laugh. One night while the scene was progressing a girl in one of the little groups burst out with a loud guffaw and fell into a fit of uncontrollable merriment. At the end of the scene the stage manager rushes round to the wretched youth who had caused the trouble. "What do you mean, sir, by this disgraceful—?" "You told me to make her laugh," faltered the youth. "Yes, sir, yes; but she laughed as no court lady should." G. M. M.

## The Actors' Fund.

The Trustees held their regular monthly meeting on Oct. 7. Ten members, including the President of the Fund, were present. After the usual preliminary routine, the Committee on Licenses reported that they had not yet received the Fund's share of the license moneys. Lawyer W. S. Andrews was present; at the meeting by invitation of the President, and volunteered to act as counsel for the Fund before the Board of Estimate and Apportionment and argue in favor of the appropriation. On motion of H. C. Miner, Mr. Andrews' offer was accepted and the thanks of the Board tendered him.

A circular-letter had been prepared for mailing to managers of theatres and companies throughout the country, asking their co-operation in giving to the Fund a percentage of the receipts of a certain night in the year to be decided on. After some discussion the matter was laid over until the annual meeting of the Board in June next.

It has been finally settled to have a Fund benefit at an early date. One of the largest city theatres will be selected, and it will be an afternoon performance. The following Benefit Committee was appointed: T. H. French, Mr. Smith, H. C. Miner, Antonio Pastor and E. G. Gilmore.

A. Ross Matheson was appointed assistant physician to the Fund in Brooklyn.

The Executive Committee considered three applications for relief last week—all favorably.

There was expended in relief last week, \$237.

New members and annual dues paid in: Albert Hosmer, Horace Miller, Christian App, Martha Harden, E. T. Webber, William J. Ferguson, Thomas O'Grady, Leslie Gossin, Horace Lewis, Alfred Riel, Sam T. Shaw, Belle Stokes, A. W. Hoffman, A. J. Bradwell, Theodore Haberman, Kate Gordon, James Lein, Eugene A. Eberle, Adolph A. Schalg and Isabel Thornton.

## Orthoepy.

The mispronunciations during the representation of Lucretia Borgia at the Fourteenth Street Theatre on last Friday evening were rather abundant. Here are some of them:

Particular. When Mr. Lynch writes this word he doubtless puts a u in it; he does not, however, when he pronounces it. In pronouncing it he makes it a word of three syllables, leaving the u out.

Lineage. This word is line-a-ge, not le-ne-ge.

Loth. The th of this word has, when properly pronounced, its hard sound, as in thin and not its soft sound as in this.

Intrigue. Accent on the second syllable, not on the first.

Ruffian. The authority for making this a word of three syllables is slight, as Mr. Sage will find if he takes the trouble to consult the dictionaries.

Nothing. The o of this word is properly sounded like short u. To give it the sound of o in not, though there is some authority for it, is not the usage of our best speakers. In fact nowadays it is considered very inelegant.

Sublunary. The second syllable of the word, it will be perceived, is lu, not loo.

Luxury. The first syllable of this word is pronounced as it is written, lux, not lugz. The latter is the pronunciation of the first syllable of the adjective and of the adverb, but not of the substantive.

Wainwoting. I do not think that Mr. Lane has any authority for making the o of this word long.

Dismiss. There is abundant authority for giving the first s of this word its hissing sound, yet it is better, I think, to give it the sound of z, for which there is also abundant authority.

Highness. Not huns. When we speak sufficiently loud to make ourselves heard by a concourse of people, we must be much more careful with the unaccented vowels than we are in ordinary conversation.

My mother. These words occur frequently in the part of Gennaro. If Mr. Wheeler, when he plays the part again, will give the s in this location the long-s sound, he will find that the effect is considerably heightened. Instances in which my should not be slurred are frequently met with. This is one of them.

I go out of my way to intimate to Mr. Lynch and to Mr. Sage that if they would look like actors "from the front" they must learn to stand still and to let their hands fall limp at their sides. Their hands seem to be always in their way. In stage deportment they could hardly have a better model than they have in Mr. Wheeler. At present the bearing of Mr. Lynch and of Mr. Sage on the stage is as unactorlike as it well could be.

ALFRED AYERS.



## The Usher.



Read him who can! The ladies call him sweet—  
—LOVE'S LADDER'S LOVE.

Lord Lonsdale is on the warpath and his little tomahawk is sharpened for use on the daily press. The other day he frightened the conservative Aronsons by announcing that he had made up his mind to send no seats out for Kenilworth next Monday night, except to the Herald, which has throughout been the firm ally of his Lordship. This is a terrible revenge, is it not? The devoted band of critics will wring their hands with anguish when they hear of it. I am told that the amiable Casino managers are looking eagerly forward to the date when the Cameron crowd leaves for other parts and things will resume their wonted placidity and regularity in that eminently respectable and Mooresque home of opera comique.

A writer in this journal recently erred in stating that with the death of George Vandenhoff, the well known theatrical family of that name became extinct. Henry Vandenhoff, a surviving brother, has arrived in New York from England. Mr. Vandenhoff is also an elocutionist of wide reputation on the other side. He is a tall, handsome, aristocratic looking old gentleman, with a hearty and genial address. It is his intention to teach elocution and give public readings, assisted by his charming and cultivated wife. Mr. Vandenhoff has been connected with the leading colleges and institutes of England as professor of the art of elocution.

Dave Wambold, the old minstrel whose sweet singing used to charm New Yorkers in the days of Birch and Backus, is lying very ill at the Continental Hotel. On Tuesday night he passed the crisis and his physician now thinks he may recover.

Thus queries a correspondent: "Will you kindly set at rest a dispute between two friends? In my part is the line, 'The man who murdered my father and the man who wrecked my life are one.' The dispute is as to whether the word *are* is correctly used or whether *is* should be substituted." Why, *are* is right, of course, you dear, simple actor!

Edwin Booth is doing noble work this season. It is a long time since he acted with the brilliancy and spirit that characterizes his performances on the present tour. We have had so much mediocrity masquerading amid costly scenery and extrinsic accessories that the reappearance of our great tragedian at the Star next month will come like a draught of pure wine after a succession of adulterants. Hamlet has been selected as the opening bill on Nov. 1. New scenery is being prepared for the tragedy by Phil Goatcher. The production will not be magnificent, but it is the intention of the management that it shall have a complete and satisfactory background.

Claudian will hold the stage during the greater part of Mr. Barrett's three weeks' stay. But Hamlet is to be put on for the last few nights in order that the cumbersome scenery and mechanical apparatus of Claudian can be packed off to Boston in time for the opening there.

Laura Bellini is to be the prima donna in Conried's company, which presents The Gypsy Baron in this city next week. Strange as it may appear, the lady has no taste for newspaper notoriety, and her name has escaped the watchful paragraphs up to the present. She is an elder sister of Dolly Nobles; a Cincinnati girl; aged twenty-eight, and Laura Belle Woolwich by name. Her voice first attracted attention in a church choir when she was seventeen. A year later she went to Italy and studied under an able master for four years. For a similar period she was prima donna assoluta in the opera houses of Milan, Naples and Venice. Her chief successes were made in dramatic roles, such as Leonora, Marguerite, Traviata, etc. Her role in The Gypsy Baron affords few opportunities, and she is a trifle nervous because the entire score is written in a very high key. However, the representation will at all events introduce a promising and ambitious artist to our public.

The *Acquaintance* has relapsed into silence. The paper was a well-written, well-edited and well-typed affair, but it never found the remunerative field that is supposed to exist for all good journals. There is some talk of reorganizing the staff and reviving it again if another capitalist can be found.

Max Cohen, who for several years past has

had a hand in The Mirror's art department, sailed for Paris on Saturday to the *Changement*. He goes abroad for a protracted period of work and study. Milton readers will occasionally be treated to sketches of notable Parisian players during Mr. Cohen's residence in the French capital.

A very agreeable and cultivated man is Gerald Maxwell, of the Wilson Barrett company; but, indeed, for the matter of that, all of the Princess' manager's young men belong to this category. Mr. Maxwell is the son of a well-known London publisher and of Miss M. E. Braddon, the celebrated novelist and dramatic author. Young Maxwell writes plays, too, and occasionally practices his pen on newspaper work. To this issue of THE MIRROR he contributes an interesting article on the methods his manager employs in preparing pieces for production. In Claudian Mr. Maxwell acts a minor part, but he deserves singing out for a line of special mention, inasmuch as unlike the majority of his associates—from the star down—he speaks his few lines so that they are "understood of the people," and clothes his little characterization with superior intelligence. He tells me, by the bye, that his gifted and distinguished mother has several MS. pieces in her strong-box, some of which are likely to find their way ere long to the American stage. It is notable that Miss Braddon is chiefly known to our playgoers through unauthorized, piratical dramatizations of her novels. Henry Dunbar, Lady Audley's Secret, Dead Men's Shoes, and other works have suffered wholesale appropriation, the author never having received a penny of compensation for the use of the material.

A rather biting anecdote is told about Mr. Barrett (underscoring). When he first appeared as Hamlet at the London Princess' his brother George—who, by the way, is said to be an excellent actor when he gets the chance—was cast for the first Gravedigger. A well-known critic was asked by a friend after the performance how he liked Barrett. "Oh, Barrett was very good," replied the journalist carelessly, "but I couldn't stomach his brother Wilson!"

## London News and Gossip.

LONDON, Sept. 29.  
For some weeks London has been threatened with an avalanche of comic opera, for works of this sort are promised at the Prince's (concerning which see later), at the Opera Comique (where Josephine Vendus, etc., is coming presently), at the Avenue (where Audran's Indiana starts on the 11th), and at the Comedy (which is contemplating something of the sort). The Gaiety, however, has made the first start in this connection. From all this you will see that it looks as though this class of piece, which lately suffered a sad relapse, was about to rise like the Phoenix from its cinders and occupy all the available stage space in town.

Let me hasten to say, however, that Dorothy is not entirely of the opera bouffe school. It is called a comedy opera, but would be more correctly described as a musical comedy. Of the music I shall treat first, because it is the finest portion of the piece, and is, indeed, as good as any music you could find of the kind, if not better. This has been supplied by Alfred Cellier, who is now ruralizing in Australia for the benefit of his health. By the way, allow me to thank you Mr. Usher for correcting my statement regarding a relationship between Cellier and William Carleton, the singer. All the same I know many who hold the same view as I gave. Cellier has before now given off some beautiful melodies and clever orchestration, notably in connection with a comic opera called The Spectre Knight, the book of which was done by Two Roses Albery. The overture to Spectre Knight is being played in front of Dorothy, and serves to remind you of a piece that ought to have succeeded, but didn't. With Dorothy, Cellier certainly stands a better chance of succeeding than in most of his former works, although the book proved on Saturday by no means as strong as it might be. This part of the piece is by B. C. Stephenson, who once upon a time used to call himself (on playbills) "Bolton Rowe." That was when he worked with "Saville Rowe," who is otherwise known as Clement Scott. During this partnership, and also by himself, B. C. S. turned out some good work, albeit chiefly of a morbid kind. Dorothy, as it at present stands, is not worthy of him. As, however, the "book" is to be revised and strengthened before this time next week, and the clever company engaged are to have better opportunities of distinguishing themselves, I shall reserve full criticism until my next. I may then also have to tell you of a new farce by Richard Henry, which is now in rehearsal to run in front of Dorothy, and is entitled A Happy Day.

Meanwhile I should inform you that the staging and dresses of Dorothy are simply magnificent; that Charles Harris has more than upheld his reputation as a stage manager, and that the theatre has been beautifully and sumptuously redecorated and made cosier than ever it was, that the electric light is all over the house, and that the veteran scene painter, W. Beverly, has provided a splendid new act-drop.

Dorothy has, I am told, been sought after

by more than one American manager; not only because of the rich quality of its music, but also because Gilbert and Sullivan's new piece already looked for America is not ready, nor is it likely to be until at least New Year's Day. Sir Arthur, who is now quite aristocratic, you know, has, I am told, been busy with several lofty commissions and has hardly been able to touch the music for the Great Gilbert's piece. On learning this, Gilbert, whom I consider to be by far the greater partner in the firm, waxed wrathful and bullied the Baronet considerably (if all I hear be true). Of course I cannot vouch for the correctness of the rumors regarding this Gilbert and Sullivan eruption. I merely tell it as it was told to me, and you are the first I have honored with my confidence in this connection.

Jim the Penman was revived at the Haymarket on Saturday night. It has been reserved for some shrewd American to discover for us that this piece is really based upon a German comedy called Der Advokat. Whether the discoverer made his discovery when about to lay violent hands upon Philipp's play for purposes of his own has not yet been made known to us, but it is not unlikely. Everybody gets his plots from Germany nowadays—providing always, of course, that he is not a Frenchman. French dramatists—or some of them—are now reduced to annexing the work of English playwrights. More power to them—though they do work under price, which some folk wonder at. After all, it is only the old story over again of the buy-a-broom man who stole his handles and stole his besoms and yet was undersold on fair commercial principles by a ruthless rival. That it is a distinct advantage to be able to "convey" your wares ready-made, whether you are a broom-seller or a dramatic author, is a rule which will hold good until the end of time—and perhaps after.

The foregoing is "by the way," and has not much to do with Jim the Penman's revival. The most noticeable feature therein was, of course, the introduction of a new Jim—which his name is E. S. Willard. Mr. Willard has gained considerable fame at the Princess' under the Barrett regime by his impersonation of "polished villains" of all denominations, from Captain Skinner, the fashionable burglar of The Silver King, to the cynical volutary, Glaucaus, in Clito; while as the King in Hamlet or as the traitorous Iachimo in Cymbeline, he is, like the historic time-piece of dear old Captain Cuttle, "ekalped by few and excelled by none." Mr. Willard is indeed a most accomplished actor, and his succession from Wilson Barrett's company is bound to be a serious loss to that gentleman not less during his American tour than on his return home. Arthur Dacre, the former representative of the guilty forger who is the central figure of Sir Charles Young's play, is a fine figure of a man with a wooden method of acting. Any success which his Jim Ralston achieved was due rather to the part than to his player. Willard has changed all this. He is cool, desperate, intense. He contrives somehow all the time to convey to the audience the notion that he is suffering agonies of remorse and apprehension, and that a regular Sheol of conflicting emotions is at work within his breast even when his social position seems most secure; but he does it without mug-faking or paralytic attitudes which would have given him away to his wife and his guests at least two acts and a half before the inevitable climax. Wherefore Willard's Jim is not only a change but an improvement. C. W. Garthorne (who is brother to Kendal of the St. James') succeeds Brookfield as the ingenious detective, and is about as far behind Brookfield as Willard is in front of Dacre. F. H. Macklin, E. Maurice and Helen Leyton are welcome minor additions to the cast. Beerbohm Tree's clever sketch of the German-Jew financier continues immensely popular. Clever as it is, though, it is in some respects so much of a caricature as to make the judicious grieve. Among the mourners, however, the Haymarket management are certainly not inclined for the revival shows every sign of having caught on thoroughly.

Another revival of the week is that fine old crusty comedy, Wild Oats, at the Haymarket, in which Charles Wyndham and David James reappeared as Rover and John Dory, respectively. The volatile Wyndham has compressed O'Keefe's work in such sort as to suit his own requirements and those of Criterion audiences, and the piece goes with unlagging vivacity from start to finish. There is for the present no sign of the threatened revival at this house of Robertson's David Garrick. A few weeks ago it was going to be put on right away in a desperate hurry. But about this time a sort of epidemic of David Garricks broke out at different London theatres, and first Wyndham fell ill and then Davy James. You know of course that Talleyrand made it a rule never to be ill without reason—and it is more than probable that Wyndham and James had good grounds for their "indisposition." Anyway the public did not complain, for owing to the epidemic aforesaid it had been having, if not too much David Garrick, certainly quite David Garrick enough.

You and all New York playgoers will be sorry to learn that pretty little Jennie McNulty, late of the Adonis crowd, is lying seriously ill at her residence in London. The poor girl was cast for a part in Dorothy, and she successfully appeared on the first night

(Saturday), but since then a long-threatened internal complaint has developed itself with fell rapidity, and she is now confined to her bed. Miss McNulty, who has not a single relative in London, is receiving every attention and profound sympathy from all the Gaiety people, from Manager George Edwards downwards.

The theatrical season, although yet young, seems to be fraught with dissensions. The other day it was my lot to tell you that there had been alarms and excursions at Old Drury. Alas, I have now to tell you of more. Not content with parting with his stage manager, Brother Charles, Augustus Harris has (it appears) just tiffed with his musical director, Oscar Barrett. In consequence of this, Barrett leaves and Gussie loses the very best musical director he could find for his house—especially for pantomime work. At Covent Garden on Monday there was trouble between W. F. Thomas (the publican who runs the promenade concerts) and his musical director, Gwyllyn Crowe. I don't know who was in fault and I don't care; but I do know that Crowe, being rated by Thomas, hit Thomas in the eye; that Thomas gave Crowe twenty-four hours to apologize; and then other twelve hours—thirty-six in all; and that no apology being then forthcoming he turned on another conductor.

In front of Harvest at the Princess' there will shortly be put on a new comedieta by Theyre Smith entitled My Lord in Livery. Theyre S. is something under Government, and he contrives to give off a half-hour piece about every three years. His work takes some time to mature, for he depends to a great extent upon carefully prepared "sparkle," especially of the rude repartee kind, as you will see by his two best known comediets, Uncle's Will and The Happy Pair.

Sadler's Wells Theatre, on the banks of the New River, Islington (the home of the legitimate drama in the old Phelps days), but of late fallen into sad disrepute owing to the trickery of paper-scattering managers), is about to reopen. This time J. Deacon, from the Music Hall on the opposite bank of the stream, is to direct affairs. He proposes to make a start with an adaptation of Living or Dead, a story, lately published as by Hugh Conway, but really written by his "Ghost."

Edgar Bruce has arranged to rename his Prince's Theatre. It will hereafter be known as the Prince of Wales'.—The Jilt moved from here last Wednesday. For next Monday we are promised the new English version of Messager's comic opera, La Bearnaise, which has just been successfully tried on the Birmingham bull-dogs. Speaking of the Prince of Wales' suggests Langtry, and that reminds me that the Lily is largely advertised by the Worldly Yates this week. His sixpenny informs us that Mrs. L. has taken with her to America fifteen dresses made by one Worth, and that several are in the beautiful tone of rose which promises to be the favorite color of the coming season. One of these was entirely of faille Francaise, with no trimmings or relief of any sort, except one lovely arum lily which caught up the drapery at the side of the skirt. The same pale shade of rose-color was repeated in a cloth dress. I should not thus have helped to advertise the Lily's dresses were it not out of love for your lady-readers, who I sincerely hope regard with feelings of earnest affection their humble servant to command, the gay and gorgeous GAWAIN.

## Mr. Fiske and "The Star."

The following correspondence explains itself:

NEW YORK, Oct. 9, 1886.  
Hon. William Dorsheimer, Editor of The Star:  
MY DEAR SIR:—My duties on THE MIRROR have of late increased to such an extent that I find it impossible to do justice to my work on THE STAR. For this reason solely I beg to resign my position on your staff, and urge that you will take action in the matter at the earliest opportunity. Respectfully yours,  
HARRISON GARY FISKE.

NEW YORK, Oct. 11, 1886.  
DEAR MR. FISKE:—In accepting your resignation, Mr. Dorsheimer wishes to thank you for the very efficient manner in which you have conducted the dramatic department of THE STAR since it came under his control. For myself, I desire to say that the severance of so pleasant a connection as has existed between us causes real regret, and that, I am sure, will be shared by many members of the staff of THE STAR. Yours very truly,  
G. H. SANDISON, Managing Editor.

## Gossip of the Town.

Ben Teal, who shares with Belasco the name and fame of the tyrant of rehearsals, is said to be in ill health through overwork. He has just completed an adaptation of Feuille's version of The Romance of a Poor Young Man for Rhea.

T. J. Herndon says Minnie Maddern has gathered a very nice little company about her. The ladies are all pretty, and the gentlemen are nearly all handsome. Mr. Herndon will resume his part of Jethro Baxter, the quaint old farmer in Caprice—a part he played in the original production and made quite a feature.

Little May Haines, a clever child actress, is engaged for a small part in Much Ado About Nothing at the Union Square Theatre.

At last Sunday night's open-air concert at the Casino, which was the last one of the season, Aronson's new waltz, "The Debutante," was played for the first time in that house.

Kate Forsyth's company begin rehearsals of Marcelle at the Bijou Opera House on Monday. Among the new engagements are Frank Losee as leading man; Harry Holland, now of John T. Raymond's company, in heavy business; Ethel Greybrooke for juveniles and J. H. Fitzpatrick Irish comedy. The season will open Oct. 24 at St. Louis, and three weeks later Clinton Stuart's play, The Debt of Honor, will be produced under the direction of the author and David Belasco.

On the farewell night of Erminie at the Casino George Dennin was presented by her friends with a handsome layer of flowers, while Rudolph Aronson gave her a slipper filled with roses.

The scheme of request letters for seats for the opening night of May Fortescue's engagement at the Lyceum Theatre has worked so advantageously that the house on that evening will be devoted entirely to regular patrons.

The Wall Street Bandit will be presented at the People's Theatre next Monday night with the same cast as at the Standard with the following exceptions: Weston Minton, H. W. Bradley; Ethel Minton, Anna Boyle; Mrs. Longdale, Cara Mac, and Katie Morton, Edith Bird. Charles Haslam will be manager, while Charles MacGeachy will go in advance.

Charles H. Keeshin, business manager for Edmund Collier, was in town last week. He reports fair business with the exception of a few towns in Eastern Pennsylvania.

Bertha Welby opens at Tony Pastor's next week in Oliver Twist, appearing as Nancy.

Charles H. Hicks in advance of May Blossom, is in town for a few days. The play opens at the Windsor in the near future.

At the close of her London engagement, Grace Hawthorne will return to America and produce A Royal Divorce on a scale of magnificent splendor. The production will take place in this city. So writes Manager W. J. Kelly.

Mme. Trebelli, Ovide Musin and Adamowski were among the Sunday arrivals from abroad.

The season will open at the Metropolitan Opera House with a performance of The Queen of Sheba, followed on the second night by Die Walkure, in which Herr Niemann will make his American debut.

An army of singers, instrumentalists and dancers arrived on Sunday to swell the ranks of Grand Opera.

The following is the full cast of Henri Rochefort's play, A Daughter of Ireland, to be produced at the Standard next Monday night: Lord Hastings, W. Courtant; Sir Richard Sweeney, R. C. Hilliard; Colonel Watson, Hardy Vernon; Costigan, Al. Follin; Sir Richard Love, C. B. Hawkins; Speedwell, Charles Brant; O'Kelly, W. H. Pope; Sergeant Sam, A. W. Gregory; Thomas, Harry Linden; O'Brien, W. L. Crompton; Fallon, O'Connor; Fred Leslie; Una Campbell, Georgia Cayvan, and Lady Edith, Sadie Bigelow.

The Franco-American Agency has sold the sole right to produce in America Albin Valabreque's comedy, Le Bonheur Conjugal, now running at the Theatre Gymnase in Paris, to a well known metropolitan manager.

Jennings' Confusion company has returned to town. Mr. Jennings proposes to make another start in the near future. He says he found the South quaking so much.

Tony Hart has accepted an Irish comedy from H. Wayne Ellis. He goes on the road in a few weeks.

Talbot Burke was some years ago an employee of THE MIRROR. He began business in a small way as a job printer, and now has a modest establishment of his own down-town. He has written several little books descriptive of New York life, and has met with a fair amount of success in their sale. He prints his own books. Mr. Burke's latest is more ambitious than his previous efforts. It is original in its way, and is entitled "Pingleton; or Queer People I Have Met." The reader is led through a panorama of New York life in a most entertaining way. "Pingleton" is an interesting book, containing much information that is not given in the dry-as-dust style of the guide-book, but is made readable by bright dialogue and fictitious adventure.

E. C. Goetting's grease-paints and face-powders have been pronounced pure by competent analysts, among others the physicians to the Actors' Fund. Mr. Goetting, whose place of business is at No. 367 Eighth avenue, is druggist to the Fund. Darian, No. 56 Union square, is sole agent for the compounds.

Held by the Hennery is the title of the new afterpiece to be seen at Dockstader's next Monday night. In response to the advertisements in the newspapers offering \$25 for the best topical song and \$100 for the best thirty-minute burlesque, there have been sent no less than forty-five songs and twenty burlesques within the past three days.

The erection of a theatre for the amateurs seems to be decided upon, but as the building can in no way be in existence before next year, it will have but little effect upon the coming season, except perhaps to make those who control the few places where amateurs are allowed to play at present less exacting and more politic.

Since the first production of The Commodore at the Casino, a great many changes and numerous cuts have been made in the libretto. Localisms have been sandwiched in wherever possible.

The Armanini Mandolin Quartette appear for the last time at the Casino Concert next Sunday night.

Rehearsals of Jim the Penman will begin to-day (Thursday) at the Madison Square Theatre. The play will be put on Oct. 30.

J. R. Reynolds, who has so ably conducted Mrs. Langtry's tours, is again at the helm of her management this year, and has already done good work in her behalf.

Dion Boucault will probably open for a season at the Standard Theatre on Nov. 1. He has already been booked for a six weeks' engagement at Boston.

Enemies will almost surely be produced at the Fifth Avenue Theatre during Mrs. Langtry's engagement.

The Giddy Gusher is engaged in re-writing Zozo for C. R. Gardiner. The work is to be finished by Nov. 1.

Lilian Olcott continues to good business in Theodora at Niblo's Garden. She has greatly improved her impersonation of the title role. The financial results of the venture are away beyond expectations, and will undoubtedly make Miss Olcott a wealthy woman. There is a notion current that she is so already. This is erroneous. Miss Olcott is the daughter of a Brooklyn physician in good practice.

Henry Chanfrau has just completed a tour of New England, and will next week appear at the People's Theatre, Brooklyn, E. D., in Kit and The Octoroon.

The Arlington League will give a "stag" at their club-rooms, No. 207 West Fourteenth street, on next Friday evening, during which the auction sale of boxes for their next entertainment, the performance of Buckstone's Married Life, at the Lexington Avenue Opera House, on Friday evening, Nov. 3, will be held.

A musical, literary and dramatic entertainment will be given by the Standard Amateur Dramatic Union, at Turn Hall, Nov. 32. A reception will follow.



EVANS AND HORN: N.Y. City 11, week. Boston 10  
120 weeks, Washington Nov. 1, week. Baltimore 1  
week.

EVANGELINE Co.: Cleveland 11, week.

EVANS AND ARDEN: N.Y. City 11, week. Boston 10, week.

13, week, Brooklyn 23, week  
 FERRI THOMAS, Norfolk, Va., 11, week  
 FINE KENDALL, Muskegon, Mich., 11, week  
 10, Bay City 15, East Saginaw 12, Jackson 20, An  
 Arbor 21, Ypsilanti 23, Adrian 12  
 FINICE GOODRICH, Hot Springs, Ark., 11, week, Litt  
 Rock 12, week  
 FITH SINCLAIR, Taunton, Mass., 11, week, Lowell 11  
 week, Boston 23, week  
 FLYNN CLAYTON Co., Milwaukee 11, week  
 FORD STEWART Co., Dixon, Ill., 11, week  
 FORD, Kansas, W. 23, week, Mo. 23, week

JANNY DAVENPORT: N. Y. City, 11, first opera.  
FRED BRYTON: N. Y. City, 19, two operas.  
JORD VEEBING & Co.: Philadelphia, Pa., 11, none.  
ERIK VINCENT COMEDY CO.: Madison, Wis., 10, 2, W.  
Hammong 21-1.  
FRANK MAYO: Lowell, Mass., 14, 11, Columbia 1, 1911  
15, Brooklyn 12, Atlantic 12, N. Atlantic 21, 1911.

FLOWERS (Mr. and Mrs. W. J.): Hamilton, Mo.  
14, Quincy, Ill., 14, Burlington, Ia., 15, Chicago  
two weeks, San Francisco, Nov. 5, four weeks,  
FRED. WARD: Meadville, Pa., 14, Wheeling, W. Va., 14.

15-16, Zanesville, O.; 18, Lancaster 19, Cincinnati  
Richmond, Ind.; 21, Shelbyville 22, Madison  
Frankfort, Ky.; 23 7, Lexington 25, Ironton, O.  
Charleston, W. Va.; 26, Staunton, Nov. 1, 1901

F. C. BARNES: New Orleans 11, week, Houston, Tex., 12, Galveston 2-7, Brenham 21, Austin 25, Waco 30-31, Dallas Nov. 1-2, Ft. Worth 3-4, McKinney 5, Denison 6, Tyler 8.

FRANK E. AIKEN: Cincinnati, O., 11 weeks, Columbus, 18 weeks, Cleveland, 22 weeks, Toledo, 18 weeks, Detroit, 18 weeks, Jacksonville, Fla., 12 weeks, August 16-18, Athens 19, Atlanta 20-21, Marion 22, Americus 23, Albany 25, Eufaula, Ala., 26-27, Uniontown, Pa., 28-29, Birmingham 29, Pensacola, Fla., 30.

FORRESTER CO.: Amsterdam, N. Y., 11, week.  
FLO. CROWELL: Saratoga, N. Y., 11, week.  
FISHER-HASSAN COLD DRY CO.: Washington, 21, week.

FRANCIS LAZARIE: Saginaw, Mich., 1.  
FRANK FRAYNE: N. Y. City 11, week. Baltimore  
week.  
GENEVIVE WARD: Plainfield, N. J., 14.

GEORGE H. ADAMS: New Haven, Ct., 11-week, Bridgeport 18-20, Hartford, 21-2.

GLADIATOR CO. (Mack and Downing): Louisville  
week.  
GUS WILLIAMS: Streator, Ill., 14 Peoria 15-16, Pe-  
18, Fort Wayne, Ind., 19, Mansfield, O., 20, Whe-  
ing, W. Va., 21, Parkersburg 22.

GRISMER-DAVIES Co.: Fargo, Dak., 14-15, Winnipeg  
week, Fergus Falls, Minn., 20, Minneapolis Nov.  
St. Paul 18, week.  
GAMBLER'S WIFE Co.: Chicago 11, week.  
HARRIS, HARRY RAY: Philadelphia, 20, week.

HELEN DIXON: Philadelphia 11, week.  
HENRY E. DIXBY: Boston 4, three weeks.  
HORACE LEWIS: Bridgeport, Ct., 11, week, Richmond  
Va., 18, week.  
HOODMAN BLIND CO.: Detroit 11, week, Chicago

wee.; St. Louis Nov. 1 week, Cincinnati 8, we  
Philadelphia 18 week.  
HELD BY THE ENEMY Co.: N. Y. City Sept 27. n  
weeks.  
HARBOR LIGHTS Co.: Boston Sept. 30, six weeks.

HERNE'S MINUTE MEN: Newark 11, week.  
HARDIE-VON LEER CO: Salem, N. J., 15-16.  
HUNTLEY-STARR CO: Weldon, N. C., 18, week.  
HARRY WEBBER, Owensboro, Ky., 14-16.  
HENRY WALTON: Montreal 11, week.

HARRY LACY; Chicago 11, week, Detroit 18, week  
Indianapolis 25 week.  
IVY LEAF Co.; Toronto 11, week, Pittsburg 18, week  
Wilkesbarre 28.  
IDA LEWIS; Haverstown, Mo. 11, week, Freedom

18-20.  
**IRENE TAYLOR**, Wheeling, W. Va., 18-20.  
**J. B. PELK**: Omaha, Neb., 13-14. Des Moines, Ia.,  
 Rock Island, Ill., 16. Chicago 18, two weeks.  
**JOSEPH J. FREERSON**, Chicago, two weeks. Nash-

J. K. EMMET: Harlem N. Y., 11, week, Boston week.

JOHN T. RYMOND: Madison, Wis., 14. Rockford, 15. Dubuque, Ia., 16. Davenport 18. Cedar Rapids 19. Iowa City 20. Des Moines 21. Omaha, Neb., 22. JAMES O'NEILL: Rochester 14-16. Crestline, O., 17. Ashland 22. Mansfield 23. Bucyrus 25. Upper S.

JOSEPH MURPHY: Baltimore 11, week.  
JOHN A. STEVENS: Bangor, Me., 14 15, Lawrence  
Mass., 18, Lowell 19; Manchester, N. H., 20, Ly

J. J. DOWLING: Philadelphia 11, week, Pittston Allentown 19-20, Hazleton 21, Reading 22-3, Pottsville 24, York 25, week.

J. H. KEANE: Milwaukee 14-16.  
JOHN DILLON: Fremont, Neb., 15, 16.  
JAMES OWEN O'CONNOR: Logansport, Ind., 23, Ber  
Ealls, Pa. 20.

KATR FORSYTH: St. Louis 25, week.  
KIRALEYS' RAT-CATCHER: Minneapolis 11, week,  
Wauke 18, week.  
KATIE PUTNAM: Chicago 11, week, Madison, Wis.

**KATE CLANTON:** Hoboken 11, week, Philadelphia 12, week, N. Y. City 25, week.

KATE CASTLETON: Cincinnati 18, week, Knoxville Tenn., 26, Chattanooga 27, Nashville 28-30.

KENDALL COMEDY CO.: Ottawa, Ill., 11, week.  
KEEP IT DARK CO.: Canandaigua, N.Y., 16.  
KINDERGARTEN CO.: Westerly, R. I., 13-14, Fall R  
Mass., 15, Taunton 16.  
LOTTA, N. Y. City, 22, week. Philadelphia, 28.

LIGHTS O' LONDON CO.: Monmouth, Ill., 14, Moline  
Beloit, Wis., 18, Oshkosh 19, Wausan 20, Chippewa  
Falls 21, Eau Clair 22, Lacrosse 23, Chicago 25, we

LOUISE LITA: Boston 211, week, Quincy 18, Salem  
Fitchburg 20, Chicopee 24, Hoosic Falls, N. Y.,  
Cohoes 23, Gloversville 25, Troy 26-7, Rondout  
Poughkeepsie 29, Yonkers 30, Paterson, N. J.,  
1, week, Baltimore, 8, week, Jersey City 15-17.

LEONZO BROTHERS: Pittsburg 11, week, Plymouth,  
18, week.  
LILLIAN OLCOTT: N. Y. City 4, three weeks.  
LILLIAN LEWIS: Americus, Ga., 18, Eufaula, Ala.  
Atlanta 25, 26.

LOUISE RIAL: Hamilton, Ont., 14-15, Brantford 16.  
LEZZIE EVANS: Hot Springs Ark., 14-15, Marshall, 16.

LOTTERY CHURCH: Washington 11, week.

LOUIS BAKER Co.: Knoxville, Tenn., 14, Chattanooga 15, Birmingham, Ala., 16, Selma 18, Montgomery 20-21, Pensacola, Fla., 22-24, Jackson 25-27, Brunswick, Ga., 28, Macon 29-30.  
LOUIS JAMES: Louisville 11, week, Pittsburg 18, 19.

Baltimore 25, week; Columbus 11, week; Craw-  
ville, Ind., 25.  
LUDWIG MAY UMBIG; Fall River, Mass., 14, 25. B-  
ton 16, Providence 18, 25. Newport 21, New B-

LITTLE'S WORLD CO.: Brooklyn 11, week. HAN-  
Ct., 18-20  
LLOYSE ARNO: Shenandoah, Pa., 11, week. P. H.  
15, week.

LECLAIR AND RUSSELL: Sherman, Texas, May 15, 1901; Worth 16, Dallas 18, 22, Waco 20, 22, Austin 2, San Antonio 23, Houston 23, New Orleans Nov. 4, week.

LOUISE POMEROY - Shamokin, Pa., 11, week, A  
13, week, Danville 25, week, Port Jervis N

Little, N. & Co.: Prospect, O., 14, Nov. 22.

MINNIE MAJORS: Newark 21-1.  
MRS. JANA SCHEN: Jersey City 14 E. Hudson  
week.  
MISS MAJORS: N. Y. City 681-2.

M. E. C. Wile, Pittsburg 11, week, Detroit 22, 23.  
 M. E. C. Wile, Pittsburg 11, week, Detroit 22, 23.  
 M. E. C. Wile, Pittsburg 11, week, Detroit 22, 23.  
 M. E. C. Wile, Pittsburg 11, week, Detroit 22, 23.  
 M. E. C. Wile, Pittsburg 11, week, Detroit 22, 23.

MAY PORTER, ca; N. Y. City, Oct. 18 four weeks.  
MARGARET MATHEWS S. L., ca, week.

MILTON NORMAN, Lynchburg, Va., 1905.  
 CHATTANOOGA, TENN., 18, KNOXVILLE, TENN., 1905.






**1886 Fall & Winter 1887**



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## Professional Doings.

—George Backus has engaged for juveniles with Janish.

—C. G. Craig is a recent accession to the matrimonial ranks.

—Sam Alexander has been engaged as a courtier of Kate Forsyth.

—Mabel De Habian has been engaged for John Stetson's Mikado company.

—Hal Clarendon has left the Lillian Lewis company and is at liberty for leading business.

—Emma Abbott opens the new \$75,000 Opera House at San Antonio, Texas, on Dec. 30.

—Messrs. Draper and Goodrich, of Oil City, Pa., are the financial backing of Peter F. Baker.

—The Park Theatre, Columbus, O., is taking a step backward in being converted into a skating rink.

—Ray Briscoe has left the Lost in London company to take a place in the Lynwood company just forming.

—The wife of Oscar Warden, of the Cincinnati Grand Opera House, died in that city on Oct. 4, aged fifty-one.

—W. H. Sherwood, manager of the Academy of Music, Norfolk, Va., was married in Chicago last Wednesday.

—Marguerite Saxton, of Marie Prescott's company, has just returned from a pleasant visit to her home in Washington.

—Matt Morgan's Diorama has returned to Cincinnati to "reorganize." Business was bad in Milwaukee, the last stand.

—William Foote, of minstrel fame, has retired from the active management of Wilson and Rankin's burnt-cork troupe.

—Marie Prescott opens at Kingston, N. Y., on Oct. 21. Six plays comprise her repertoire, the whole running a wide range of variety.

—Kansas City has at last, in the vocabulary of the "road," become a week stand. Several leading attractions are booked there for that period.

—The chestnut-bell craze is demoralizing Texas audiences; and yet residents of that State are credited with being experts at the trigger.

—Stock has been taken and ground broken for a \$75,000 opera house at Winfield, Kas. Solid men of the town are foremost in the enterprise.

—P. F. Baker, late of Baker and Farron, has opened his season in Chris and Lena. John Kernell is with him playing an Irish comedy role.

—Frank Daniels and Hoyt and Thomas seriously contemplate the introduction of a Vanishing Lady in A Rag Baby and call it the Vanishing Tramp.

—The Cincinnati Opera Festival is announced for week of Nov. 22 at the Music Hall in that city. The American Opera company will be the attraction.

—Duff's Opera company closed its engagement in San Francisco on last Saturday night after the manager had tried vainly to buy off two weeks of Osmond Tearle's time.

—Ada Boshell (Mrs. J. W. Grath) is winning much favor by her soubrette work in George Hoey's successful farce comedy, Keep It Dark. Miss Boshell is one of the neatest dancers in the profession.

—The receipts of Erminie at the Boston Globe Theatre last week reached something over \$8,500. On Friday night last Francis Wilson was taken ill and his part of Cadeaux was played by A. W. Maflin.

—The oldest theatre in Newark, N. J., is Waldmann's Opera House. It has a seating capacity of 1,400. Good attractions are wanted for the weeks of Nov. 8, 29, Dec. 20, 27, Feb. 21, March 28 and April 4.

—Louis James has telegraphed to a friend in this city authorizing him to deny all reports that his company has disbanded and is coming in. He has just had some fine new pictorial printing made, and reports excellent business.

—F. E. Davis is in town to take charge of the Slavton (Chicago) Lyceum Bureau interests. He represents Minnie Hauk, the Mendelssohn Quintette Club, Schubert Quartette, Listmann Concerts and the Hampton Students.

—Isaac Coleman is the sole manager and lessee of the Asbury Park (N. J.) Opera House. Mr. Coleman wishes to distinctly state that Frank Patterson has no connection with the house. It is a finely appointed theatre and seats 1,200.

—The May Fortescue tour in this country, after the company has concluded the Lyceum Theatre engagement, is to be conducted by Al. Hayman, with Marcus Mayer as manager. The city engagement is for five weeks, and possibly six.

—Frank C. Stewart, associate manager of The Two Johns, writes that the company has been on the road since August 23, and that business has all along averaged better than any other season. The company, too, is giving better satisfaction.

—The Denver Music Hall will open about Nov. 1. The seating capacity is 4,500. It is built of stone and iron. P. T. Hughes is the owner and manager. He will book only the best attractions. Music Hall takes the place of the burned Academy of Music.

—The Bristol (Pa.) Opera House is the only theatre in a town of 7,000. It is a very lively place, and Burlington, N. J., is just across the Delaware River, and has a population of 15,000. James Wright is the Bristol manager, and he gives good terms to good attractions.

—Thayer and Noyes' Circus stranded in Pittsburgh last week. The Pullman Circus has gone into winter quarters at Olean, N. Y. T. W. Okey has severed his connection with the Miller, Okey and Freeman Circus and goes in advance of a leading dramatic attraction.

—Arrangements have been perfected by which held by the Enemy is to be put on the stage of the Boston Museum at the conclusion of the engagement of Harbor Lights, which is still running to splendid business. Isabelle Evenson has been cast for the part now being played by Louise Dillon.

—Aaron H. Woodhull is playing in a quaint comedy called Eli Wheatfield. The character Mr. Woodhull portrays is of the Yankee type, and the audiences recognize in it a specimen breed that has never yet been fully described in pen-pictures by the cleverest novelists. The young actor is winning favor everywhere by his own departure in comedy. The company is under the management of George W. Farren, who announces some time as yet unfiled.

—Mrs. W. T. Powell, the Richmond (Va.) manager, writes THE MIRROR: "Louise Halle in Dagmar made an emphatic hit at my house on Oct. 7. Her acting is superb, her comedy irresistible, and she is grand in the heavy scenes of the play. She sings a laughing song that convulses the audience. Miss Halle was called after the final curtain—a very rare occurrence in Richmond."

—The Windsor Hotel at Trenton, N. J., is next door to the Taylor Opera House. It is a pleasant tarrying-place for the visiting profession. Every room is heated by steam. The Windsor is kept on file. Street cars pass the door. The Windsor is a recently built hotel, and is the only house in the city having all the modern improvements. It can accommodate the largest companies, and is a family hotel, having no public bar.

—The only theatre in New Brunswick, N. J., is the Opera House, managed by Ayers D. Inslee. It is modern in every respect, and is always open to good attractions. The stage is commodious, 35 by 50, and is well stocked with scenery. The seating capacity is 1,200. McCormick's Hotel, near by, is well spoken of by the profession. It is also convenient to the depot. Special rates are made to the profession. THE MIRROR is kept on file.

—"There is not a word of truth in the report that I am to give up my lease of the Thalia Theatre at the end of the present season, and that the house will then be turned into an English theatre with combinations at cheap prices," said Manager Gustave Amberg to a MIRROR reporter recently. "I have no intention whatever of giving up my lease, which runs for nine years longer. If the coming years only prove as successful, both financially and artistically, as those which have gone before, I don't see why I should ever give up the theatre."

—Mishler's New Academy of Music at Reading, Pa., will be opened next Monday night with a performance of Article 47 by Clara Morris. This will be the great event in the theatrical history of Reading, with the dramatic affairs of which Manager John D. Mishler has been so long and so successfully identified. The old Academy was opened in the Fall of 1882, and it was thought it would have remained a popular amusement edifice for at least a quarter of a century; but Mr. Mishler's enterprise ordained otherwise, and the present temple of Thespis rises when the old seemed to be but in the zenith of its popularity. The New Academy is a spacious and ornate structure, modern down to the lightest details. The Academy proper is 80 feet in width and 130 feet in depth. The whole building is 30x230. Part of it is a Mannerchor Hall, and that part of the front not devoted to the main entrance is occupied by stores. The main entrance is fourteen feet wide and 100 feet long. From the floor of the main auditorium to the ceiling is 55 feet. The seating capacity of the parquet, balcony and gallery is 1,671. The house cost \$100,000, and opens without a dollar of indebtedness. John D. Mishler, the manager, is the gentleman so long identified with Bartholomew's Equine Paradox, having sent that concern into retirement with a handsome fortune for its projector, who had been unfortunate until the Reading manager took hold of his interests.

## MANAGERS' DIRECTORY.

The following are the leading Places of Amusement, Hotels, etc., in the cities and towns alphabetically arranged below.

**ATTICA, N. Y.** Williams Opera House. Seven hundred chairs, steam heated, full scenery. Wanted, good attractions for first and last week in October. C. F. WILLIAMS, Manager.

**ATTICA, N. Y.** Wyoming Hotel. Headquarters of dramatic profession, next door to Opera House. Special rates. S. WILDER, Prop.

**AUGUSTA, GA.** Augusta Hotel and Globe Hotel. Headquarters for the profession. Low rates to theatrical companies. MIRROR on file. L. E. DOOLITTLE, Proprietor, Augusta, Ga.

**DAIRSVILLE, KY.** NEW OPERA HOUSE. Southern terminus of O. & N. R. R. Capacity 400. Good show town. D. G. SIMMONDS, Manager.

**ALLENTOWN, PA.** ACADEMY OF MUSIC. Population of city and vicinity 35,000. Extensive alterations, new scenery, new decorations, well-appointed dressing-rooms. Entirely refitted and remodelled for coming season. WANTED—Companies for three-night and week stands at popular low prices. Have open last week in October and two last weeks in November, December and January. A good company wanted for first week in September to open season. Address all communications to B. J. HAGENBUCH, Proprietor.

**AMERICUS, GA.** GLOBE OPERA HOUSE. Seats 550. Share or rent. G. W. GLOVER, Mgr.

**ALTOONA, PA.** GLOBE HOTEL. Near Opera House and Depot. Special rates to the profession. New York MIRROR on file. S. A. LUTZ, Proprietor.

**ASBURY PARK, N. J.** OPERA HOUSE. Finely appointed in every respect. Seating 1,200. For open time under ISAAC COLEMAN, Sole Manager and Lessee.

**BINGHAMTON, N. Y.** Population 22,000. BINGHAMTON OPERA HOUSE. Only theatre in the city. Seating capacity 1,400. Best one-night stand in New York State. Good attractions booked on sharing terms only. J. P. E. CLARK, Manager.

**BUFFALO, N. Y.** UNITED STATES HOTEL. Headquarters of the leading profession. Conveniently located to all the theatres and depots. Special rates by correspondence. N. Y. MIRROR on file. J. LATZ, Jr., Manager.

**BOSTON, MASS.** HOTEL ELIOT. 14, 15, 16, 20 ELIOT STREET, BOSTON. Rooms with Modern Improvements. First class board at reasonable prices. SPECIAL TERMS TO PROFESSIONAL PEOPLE.

**BROCKTON, N. Y.** Ward's Opera House. Seating capacity 1,000. All chairs; well heated. WANTED—Good attractions for October. Good show town. G. R. WARD, Proprietor.

**BUFFALO, N. Y.** GETTY HOUSE. I. A. GETTY, Proprietor. Best hotel in town. First-class in every respect. Special rates. Free bus to Ward's Opera House. N. Y. MIRROR on file.

**BROCKPORT, N. Y.** American Hotel. Headquarters of the dramatic profession. Special rates. N. Y. MIRROR on file. C. C. FOX, Proprietor.

**BEAVER FALLS, PA.** SIXTH AVENUE THEATRE. The largest, most popular and best theatre in the county. Ground floor, Seating capacity 1,200. Fifteen dressing rooms. Stage 35x50 feet. Sets scenery 12. Booking open date per week only. No cheap attractions need suits for time. Standard prices. WANTED—A date in the following weeks: Oct. 18, Dec. 20, 27; Jan. 10, 17, 24; Feb. 7, March 7, 14, 21 and after. Beware of Randall's claimant! Play at cheap prices, which is false. C. W. KOHRKAST, Mgr. and Prop.

**BRISTOL, PA.** BRISTOL OPERA HOUSE. Population 7,000. Seating capacity 1,200. All chairs. Full set of scenery. Well heated. Stage 35x50. An orchestra available. WANTED—Good attractions at all times, which will receive good terms. Just class show town and only theatre. JAMES WRIGHT, Manager.

**BUFFALO, N. Y.** Casino Theatre. Seating capacity 1,000. Folding chairs, steam heated, full set of scenery. 12 and 14 Broadway artist wanted, also good attraction for Christmas week. I. W. GERLACH, Mgr.

**CORNING, N. Y.** HARVARD ACADEMY. Population 8,000. Seating capacity 1,200. Stage 35x50. Full scenery. Only place of amusement in the city. A few open dates to good attractions in October. G. W. SMITH, Manager.

**CONCORD, N. H.** EXCHANGE HOTEL. One block from Academy; headquarters of the Dramatic Profession. Special rates. C. F. BEARD, Proprietor.

**CONCORD, N. H.** WHITE'S OPERA HOUSE. Seating capacity 1,200. Stage 35x50. Full scenery. Share with first-class attractions only. For terms and dates apply to E. C. WHITE, Manager.

**CEDAR RAPIDS, IOWA.** Weber's Hall. Seating capacity 1,000. Stage 35x50. Six sets new scene. Steam heated; lighted with gas. Centrally located. Will be ready to open at popular prices Oct. 20, 1886. Rent or share. Address W. L. WEBER.

**CHARLESTON, S. C.** PAVILION HOTEL. First class. Centrally located. Special rates to the profession. Transfer busses and wagons at all trains. Hauling done cheaper than by any other line. E. T. GAILLARD, Proprietor.

**CANANDAIGUA, N. Y.** WEBSTER HOUSE. N. R. Howell, proprietor. Headquarters of the dramatic and musical profession. Special rates. N. Y. MIRROR on file.

**COHOES, N. Y.** OPERA HOUSE. P. J. CALLAN, Manager. HARMONY HOTEL. P. J. CALLAN, Proprietor. Special rates to the profession.

**DENVER, COLO.** MUSIC HALL. Formerly Academy of Music, which was burned July 4, will be ready for refined attractions about Nov. 1. Next Seating capacity 4,500. Movable opera chairs. Building stone and iron. Largest exits and insurance 50 per cent. less than any theatre West. The only theatre or hall for big combinations. None but well-known and successful attractions need apply for dates to P. T. HUGHES, Owner and Manager, Denver.

**DES MOINES, IOWA.** TO MANAGERS—I do my own booking for the NEW GRAND OPERA HOUSE. The only theatre in the city that has never played at 100, 200, 300, 400, 500, 600, 700, 800, 900, 1,000, 1,100, 1,200, 1,300, 1,400, 1,500, 1,600, 1,700, 1,800, 1,900, 2,000, 2,100, 2,200, 2,300, 2,400, 2,500, 2,600, 2,700, 2,800, 2,900, 3,000, 3,100, 3,200, 3,300, 3,400, 3,500, 3,600, 3,700, 3,800, 3,900, 4,000, 4,100, 4,200, 4,300, 4,400, 4,500, 4,600, 4,700, 4,800, 4,900, 5,000, 5,100, 5,200, 5,300, 5,400, 5,500, 5,600, 5,700, 5,800, 5,900, 6,000, 6,100, 6,200, 6,300, 6,400, 6,500, 6,600, 6,700, 6,800, 6,900, 7,000, 7,100, 7,200, 7,300, 7,400, 7,500, 7,600, 7,700, 7,800, 7,900, 8,000, 8,100, 8,200, 8,300, 8,400, 8,500, 8,600, 8,700, 8,800, 8,900, 9,000, 9,100, 9,200, 9,300, 9,400, 9,500, 9,600, 9,700, 9,800, 9,900, 10,000. W. W. MOORE, Proprietor and Manager.

**ELMIRA, N. Y.** ECKBEE HOUSE. Near both theatres and depot. Headquarters dramatic profession. Special rates. A. BUCKBEE, Prop.

**GREENVILLE, OHIO.** MOZART HALL. Live town; 6,000 people; ground floor; seats 1,600 people; opera chairs; stage ample and scenery fine and complete. The only house for big combinations to play to advantage and make money. Wanted, first-class attractions for the season of 1886-87. Address all communications to J. E. FRY, Manager.

**GREENVILLE, PITT COUNTY, N. C.** SKINNER'S OPERA HOUSE. Seats 500. Good show town. M. HORN, Manager.

**HARRISBURG, PA.** STEELTON, 2 miles by Street Railway, 10,000. PEOPLE'S THEATRE. Only house on ground floor in the city. Entirely new. Seats 1,600. Full set of scenery. Stage 40x50, lit by electric light, and every modern improvement. Open time for good attractions. GEORGE E. TUCKER, Manager.

**HORNELLVILLE, N. Y.** Delevan House. Headquarters Professional. Free bus; special rates; next door to Opera House. MIRROR on file. H. C. ARMS & SON, Proprietors.

**HORNELLVILLE, N. Y.** ALCAZAR OPERA HOUSE. New scenery, heat and light perfect. Seating capacity 900. Popular prices. For dates, etc., address EYE DR. C. LEMONS, Manager.

**HENDERSON, TEXAS.** PETTEY'S OPERA HOUSE. Is open for engagements for 1886-87. New and complete. Capacity 350. Population 2,100. First-class entertainments well patronized. Will rent or share first class box. F. W. PETTEY, Manager.

**HOWELL, MICH.** HOWELL OPERA HOUSE. Thoroughly renovated and finished in fine style. Seats 1,000. Stage 35x50. New management. Good companies wanted. Address STAIR BROS., Managers.

**HUNTSVILLE, TEXAS.** HENRY OPERA HOUSE. Seats 500. Share or rent. JOHN HENRY, Manager.

**HUNTSVILLE, ALA.** HUNTSVILLE OPERA HOUSE. Population 8,000. Seats 1,200. Will play only standard companies at standard prices. O. R. HUNDLEY.

**JOHNSTOWN, PA.** GRAND CENTRAL THEATRE. Seating capacity 800. Full set of scenery and every modern improvement. Now booking good combinations at popular prices. (This is no skating rink.) K. M. HEKINGTON, Manager.

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**LOCKPORT, N. Y.** HODGE OPERA HOUSE. Constructed after the most approved modern plans, heated by steam; complete scenery; permanent seats, 1,200; seating capacity 2,000; population 15,000. Open dates in November—1 to 5, 12 to 14, 17 to 19 to 20. All communications must be addressed to the undersigned. No managers or agents connected with the house. JOHN HODGE, Proprietor.

**MUSCATINE, IOWA.** TURNER OPERA HOUSE. GROUND FLOOR; 1,000 folding chairs; fine stage and scenery. Everything new. Good show town. CHAS. LANG, Pres. Com.

**MILTON, PA.** MILTON OPERA HOUSE. Seating capacity 900. Complete new scenery. Population 7,000. Share or rent. EDWIN R. CURTIS, Mgr.

**MALONE, N. Y.** HOWARD OPERA HOUSE. Seats 700. Complete scenery. Population 2,000. Now booking. FERGUSON & MEKIT, Managers.

**MASSILLON, OHIO.** OPERA HOUSE. Extensive alterations under new management. New scenery, new decorations, complete renovation. First-class attractions appear only. J. V. SKINNER, Mgr.

**MILWAUKEE, WIS.** PALACE THEATRE. This is an entire new theatre, handsomely fitted up; 1,200 opera chairs; stage opening 30 feet; height of gallery, 12 feet; depth, 4 feet; from wall to wall, 10 feet; between galleries, 4 feet. Well stocked with scenery. For dates, terms, etc., address G. F. MILLER, Manager.

**AXTELL HOUSE.** One block East Union Depot. CHAS. TRAVERS, Proprietor.

**MEDINA, N. Y.** Hart's Hotel. Headquarters of the dramatic profession. Special rates. H. N. HOPKINS, Proprietor.

**MERRIMAC, MASS.** CHAS. MERRILL, Pop. 3,000. MECHANICS' HALL. Seating 500. Under new management. One co. per week. Stage 35x50. For terms address CURRIER & JOHNSON, Amherst, Mass.

**MIDDLETOWN, N. Y.** BULL'S OPERA HOUSE. (The only Opera House in town.) Seating capacity, 800. All chairs, heated, full set of scenery. Open dates for good attractions. ALBERT BULL, Manager.

**NEW BRUNSWICK, N. J.** OPERA HOUSE. Only theatre in the city. Seating capacity 1,200. All chairs. Steam heated, full scenery, stage 35x50. Open for good attractions. AYERS D. INSLEE, Manager.

**NEW BRUNSWICK, N. J.** MCCORMICK'S HOTEL. Near Opera House and Depot. Special rates to the profession. B. MCCORMICK, Proprietor.

**NEWARK, N. J.** NEWARK OPERA HOUSE. WANTED—First-class combinations for Nov. 8, 20; Dec. 20; Feb. 21, March 28 and April 4. FRED. WALDMAN, Manager.

**NILES, OHIO.** OPERA HOUSE. Wanted minstrel company and good Thanksgiving and Christmas attraction. Good guarantee offered to right company. HUGHES AND WILSON.

**NEW BEDFORD, MASS.** PEOPLE'S THEATRE. (Formerly Liberty Hall.) Attractions suitable for lady audiences, booked for one week at popular low prices. Population 35,000. House 100,000. Stage 35x50. Good time in January, February and March open. Balance of season filled. Address A. S. FOSTER, Agent.

**NORRISTOWN, PA.** NEW OPERA HOUSE. Managers of First-Class Dramatic, Operatic, Spectacular and Minstrel Organizations appreciate THE VALUE TO THEM of every modern facility, under SKILLFUL AND EXPERIENCED MANAGEMENT. They know their interests too well to be misled. THEY WILL INVESTIGATE PERSONALLY. Call on or correspond with E. G. HAYNES, Manager, Late Secretary and Business Manager J. M. HILL'S Enterprises. Or H. S. TAYLOR, New York Agent, 23 E. 14th street.

**NORRISTOWN, PA.** MUSIC HALL. A brick building erected at a cost of \$67,000. Seating capacity, 1,200; stage, 40x50 ft.; stage to loft, 40 ft. Seats 1,200. Stage 35x50. Entirely new scenery. Season of 1886-87 was the most successful ever known in Norristown. Address WALLACE BOYER, Manager. New York representative, RANDALL'S THEATRICAL BUREAU.

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—Fred. Bryton's success is quite phenomenal. Forgiven has had large audiences everywhere this season.

—Arrangements have been completed for rebuilding the City Opera House at Altoona, Pa. Work will begin at the close of this season.

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—The Globe Hotel at Altoona, Pa., makes special rates with the profession. It is near the Opera House and the depot and is steam-heated throughout. The Mirror is on file.

—Charles Watkins states that the reference to him by J. W. McKinney as having knowledge of a Southern manager's connection with railway mileage was unauthorized. He knows nothing about it.

—Through the illness of Hubert Wilkie, and the substitution of The Black Crook for The Rat Catcher, Rachel Booth is disengaged. Miss Booth is one of our prettiest as well as most talented soubrettes. She was the original Carrie Starr, the nervy soubrette, in A Tin Soldier.

—Under the Gaslight is meeting with a very good measure of success in the West. The popular drama is under the management of P. T. Turner, and will be revived at Niblo's Garden some time during the Winter. Mercedes Malarini continues her success in the leading role of Laura Courtland.

—Manager P. T. Turner, of the Under the Gaslight company, recently discovered a musical prodigy in Cleveland in the person of a ragged urchin. The youngster now appears in the dock scene in the play, and his performances upon an eight-cent harmonicon win him so many encores as to interrupt the play.

—Teller's Hotel, at 259 South Ninth street, Philadelphia, is a very popular hostelry with the profession. It supplies all the comforts of a home, and the proprietor is ever on the alert in attending to the wants of his guests. Professionals are given special rates. Supper is served after the play and without extra charge.

—The Bijou Opera company is doing better than ever in the South, where it has been very popular for two or three seasons. Adelaide Randall remains as prima donna and C. T. Atwood as manager. All of last week was spent in Chattanooga, Tenn., where the new Opera House was opened with a round of English and comic opera.

—Mme. Janish will be supported by the following: John C. Freund, Myron Leffingwell, George Backus, Leo Cooper, John Enos, Louis Grisel, Henry Sherman, Gerrie Langton, Nellie Donald, Virgie Graves and Nellie Morris. The repertoire will consist of Madeleine Morel, The Wife's Sacrifice and Princess Andrea.

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for the name of the LIAR, as I wish to crucify him with a few words of TRUTH.

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The theatre is located about the geographical centre of Brooklyn, on the principal business thoroughfare of Brooklyn—Fulton street. The Fulton street and Putnam Avenue cars pass the door; the Grand Avenue Station of the rapid transit road is within half a block; Greene Avenue Station of the Elevated road two blocks and cross town cars three blocks either way, besides the South Brooklyn car-line, Greene and Gates Avenue line and Nostrand Avenue line, and all within a radius of four blocks. These are facts for the interest and capable of demonstration, which I will be glad to afford those desiring it.

FRANK L. BIXBY,  
Manager Criterion Theatre, Brooklyn.

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**Laura Dinsmore,**

In Robt. Griffin Morris' Uproarious Musical Farce-Comedy,

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Management of CHARLES MACGREGOR.

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Chas. Van Leer, Manager

Frank D. Young, Lightning Bill Board Decorator

SHOUTS OF LAUGHTER!

CROWDED HOUSES EVERYWHERE!

## THE SCAPEGOAT.

Notice from Manager Taylors.

New York, Oct. 11, 1886.

The sudden, unexpected and rare exception wholly

unaccountable of several leading members of our

company, who have either hurriedly resumed their

journeys or are otherwise indisposed, necessitates

an announcement for proper preparation. The latter

part of the season, though at considerable

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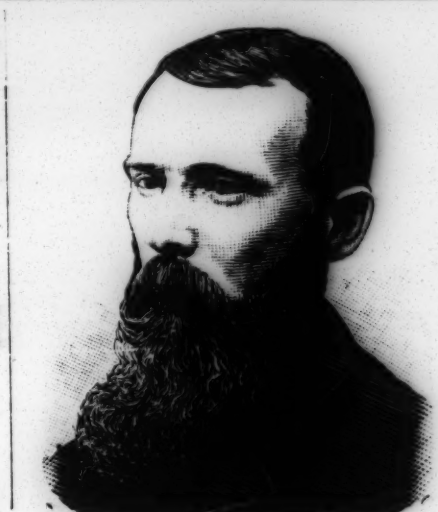
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tions a specialty.

Managers visiting Chicago especially invited to call.

## TO MANAGERS.

**GEORGE H. ADAMS**

will commence his regular season of thirty weeks at

New Haven, on October 11, in his new and original

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Written expressly for him by ARDEN SMITH and

EDWIN ARDEN, authors of Eagle's Nest.

Rehearsals called Sept. 27 at 10 o'clock

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## Academy of Music.

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Preservation will follow unauthorized productions of

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Sagacity that has not been equalled in the Past or Present Age.

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Mind-Endowed, HORSES, PONIES, MULES. Twenty-two  
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Houses at each stand, creating intense enthusiasm and unmistakable delight throughout the  
entire community, forming altogether the most popular money-making enterprise in the United  
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eight years, the receipts for the week of nine performances aggregating \$3,113.20. It is be-  
yond a doubt the most complete and perfect entertainment of the kind I have ever witnessed."  
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The Charming Actress, Vocalist and Danseuse, in the successful Society Comedy-Drama, by E. J. SWARTZ,

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## DAD'S GIRL.

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My DEAR WILSON:—I am perfectly willing to trust "Dad's Girl" to you. I give you the sole right to use the

play. Yours, E. J. SWARTZ, Author of "Dad's Girl."

"MANAGERS having open dates address our New York representative,

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Instantaneous hit of the comedian,

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An entirely new departure in quaint Yankee characterization. Original music and songs. Fine dancing.

Unanimously endorsed by Press, Public and Profession.

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THE PRESENT ATTRACTION.

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The sumptuous accessories carried afford a setting consistent with the work of a com-  
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Managers intending to play Norristown, Pa., read this and reflect:

**NORRISTOWN, Sept. 20, 1886.**

**WALLACE BOYER, Manager Music Hall.**

With very strong attractions against us we have played Little's World in your house to-night to 500. The

location of your house could not be better, and the improvements have placed the house in the front rank of the

theatre, and the management is first-class. I have always done good business in Music Hall, and you can call on

me for a date any time. Yours truly,

**GEORGE O. MORRIS, Manager.**

**NORRISTOWN, Oct. 2, 1886.**

**WALLACE BOYER, Manager Music Hall.**

As my house passed your house from pit to dome, turning hundreds away. Will want our annual report next

year. For time address **WALLACE BOYER, Manager.**

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EN ROUTE.

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